THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

New Series { Volume IV. Whole No. 92. NEW YORK: SATURDAY, OCTOBER 2, 1880. Price Five Cents.

☞ *Cards changed as often as desired.*

MR. HARRY COURTAINE.
Comedian.
Park Theatre, Baffled Beauty.

MISS IDA GLENN,
Soubrette. Disengaged.
2312 Wright st., Phila.

MISS AMY GORDON.
Prima-Donna Soprano. Josephine in Pinafore, at Park Garden, Providence, R. I.

MISS ANNIE FOX.
Leading or Juvenile Business.
Address care N. Y. MIRROR.

MR. ALFRED L. SIMPSON.
Musical Director for Opera-Bouffe or Burlesque. At Liberty. 144 W. 43d St., N. Y.

MISS ADELAIDE FENELON (Cherie).
Leading Business.
At Liberty. Address this office.

MISS ADELAIDE DETCHON.
At Liberty till Oct 1. At Wallack's season 80-81. Fort Point House, Stockton, Me.

MISS ALICE G. SHERWOOD.
Leading Juvenile and Soubrette. Engaged 80-81 by Kiralfy Bros., Niblo's, Aug. 30.

MISS ALICE CHANDOS.
Soubrette and Ingenue.
Address N. Y. MIRROR.

MISS AMY NORTHCOTT.
Soubrette.
Annie Ward Tiffany Combination.

MISS AUGUSTA CHAMBRES.
With Fred Wren's Funny Few,
Season 1880-81.

MISS ADDIE RODNEY.
Soubrettes, Eccentric Old Women.
Address this office or agencies.

MISS BELLE GIRARD.
Prima-Donna Soprano. At Liberty for season of 1880-81. Address N. Y. MIRROR.

MISS BERTHA WELBY.
At rest for Summer.
Address MIRROR office.

MR. C. C. REEVE.
Treasurer Niblo's Garden Theatre.
J. H. HAVERLY, Proprietor and Manager.

MR. CHARLES GILDAY
and FANNIE BEANE,
With Tony Pastor's Traveling Co.

MR. CHARLES J. THOMAS.
With Constable Hook Combination.
Address, this office.

MR. C. A. McMANUS.
Address 421 N. Eighth Street, Phila.

MR. C. G. CRAIG.
Leading Heavies or Juveniles.
Address this office.

MR. CHARLES HARKINSON.
Address MIRROR office.

MR. CHARLES H. KIDDER.
Address MIRROR office.

MR. DONALD HAROLD.
Baritone and Comedian.
Address MIRROR office.

MARION D'ARCY.
Juveniles and neat Soubrettes; at liberty.
Address Agents, or 46 E. 10th st., City.

MR. DE LOSS KING.
With
Holland's Our Gentlemen Friends Co.

MISS ELEANOR READE.
Juvenile Business.
At Liberty. Address MIRROR office.

MR. E. M. HOLLAND.
As the Judge in the Danites.
Sadlers Wells Theatre, London, England.

MR. EDWIN F. THORNE.
Address Agencies.

MR. ERNEST LINDEN.
With Moore & Burgess.
St. James' Hall, London.

MISS EMMA BUTLER.
Boys, Walking Ladies, or Juveniles.
At liberty. Address SIMMONDS & BROWN.

MR. ED. P. WILKS.
Daly's Theatre.
Address this office.

MR. E. M. SMITH.
Re-engaged at Daly's Theatre.
Season of 1880-81.

MISS EVA GARRICK.
Walking Ladies or Juveniles. Address Maze Edwards, Abbey's Park Theatre.

MR. EDWIN PRICE.
Fanny Davenport Comb.
Address this office.

MR. E. H. STEPHENS.
First old man and characters.
Address 110 4th Avenue.

MISS ETHEL LYNTON.
Prima-Donna Soprano.
Comet Opera. Address this office.

MISS FRANCES KEMBLE.
Soubrette Actress.
Address this office.

MR. FREDERIC INTROPIDI.
Musical Director D'Oyly Carte's Pirates of Penzance, Co. C. Room 27, Cooper Institute.

MR. F. S. HARTSHORN.
First Old Man.
Address care C. R. GARDINER.

MR. FRANK WILLIAMS.

MR. F. D. HILDRETH.
Treasurer Tony Denier's Tickled; or, Humpty Dumpty Newly Hatched.

MR. FLOYD COOK.
Youths and Minor Roles.
Address C. R. GARDINER, or this Office.

MR. FRANK HAYDEN.
Primo-tenore. Can be engaged for Fatinitza, Boccaccio, Chimes. MIRROR office

MISS FANNY McNEIL.
Address care this office.

MR. GEORGE S. ROBINSON.
Cecil Asper in Tiote
Daly's New Theatre.

MR. GEORGE MORTON.
Leading Dramatic Actor.
Address NEW YORK MIRROR.

MR. GEORGE L. SMITH.
Treasurer Haverly's Genuine Colored Minstrels. Address this office.

MR. GEORGE CONWAY.
With Lytell & Fitzgerald's
Eighty Days Around the World Company.

MR. GEORGE C. DAVENPORT.
Minnie Palmer's Boarding-School,
Address care MIRROR.

MR. GEORGE MORDAUNT.
Jane Coombs' company 1880-81.
Care C. R. GARDINER.

MR. GEORGE S. WOODWARD.
As the Major in Kit.
With F. S. Chanfrau. Season 1880-'81.

MR. GEORGE E. OWEN.
General Business Agent Thayer, Smith & Moulton's Eastern Circuit, season of 1880-81.

MESSRS. HYDE & BEHMAN.
Proprietors and Managers
Hyde & Behman's Theatre.

MR. HARRY J. BRAHAM.
Leader of Orchestra,
Rice's Evangeline Company.

MISS HELENE ADELL.
Leading Business.
Address MIRROR.

MR. HARRY D. GRAHAME.
Re-engaged for Season 1880-81
With Oliver Doud Byron.

MISS HELEN BLYTHE.
Leading Lady, Daly's Theatre.
Address MIRROR.

MR. JOHN W. ARCHER.
as Tyson, with John A. Stevens' Combination. Season 1880 '81.

MR. JOHN J. LEONARD.
Leading Business.
Disengaged Season 80-81.

MISS JENNIE McCLELLAN.
68 Hudson Street, Boston.
120 East 13th Street, N. Y.

MR. JACQUES KRUGER.
Comedian and Stage Manager,
Willis Edouin's Sparks Co.

MISS KATE CASTLETON.
With Jarrett & Rice's Fun on the Bristol. Address this office.

MISS LEONA MOSS.
At Liberty
Address care MIRROR.

MR. LESLIE GOSSIN.
Leading support to Annie Ward Tiffany 1880 81. Care C. R. GARDINER.

MR. LOUIS H. HAYWOOD.
Academy of Music, St. Johns,
Season '80-'81.

MR. L. F. LAWRENCE.
Tenor.
Address MIRROR.

MISS LIZZIE WALDRO.
Juveniles,
Leadville, Col.

MISS LIZZIE McCALL.
Address Agents or N. Y. MIRROR.

MR. W. S. MULLALY.
Musical Director,
San Francisco Minstrels, N. Y.

MISS LILLIE GLOVER.
Leading Business.
Address 27 Linden Park, Boston, Highlands.

MISS MARION DARCY.
Leading Lady 1880-81,
With Meade & Maginly comb.

MR. MAURICE STRAFFORD.
Juvenile, Mr. and Mrs. Geo. S. Knight Combination. Season 1880-81.

MR. MARCUS MORIARTY.
Leading man Gulick-Blaisdell Nip and Tuck combination, 1880 81.

MISS MARION LESTER.
Leading Juvenile, Gulick - Blaisdell Nip and Tuck combination, 1880-81.

MR. M. W. RAWLEY.
Address Agencies

MISS LOUISE MULDENER.
Leading Lady Barney Campbell's Matrimony company. Season 1880-81,

MISS MARY RICHARDSON.
Walking Ladies.
Address Agents.

MISS SADIE BIGELOW.
With Miss Minnie Palmer's Boarding-School combination. Season 1880-81.

MISS MINNIE PALMER.
Address this office.

MISS MARIE GORDON.
Permanent Address,
Victoria Hotel, N. Y.

MISS MINNIE OSCAR GRAY.
Together with WM. T. STEPHENS
And Dramatic Dogs, Romeo and Zip and Hero.

MISS LIZZIE CONWAY.
Singing Soubrette.
Address C. R. Gardiner.

MISS MINNIE VINING.
Wallack's Theatre.
Address EUGENE H. KENNEDY, 481 Eighth Av.

MISS LILLIAN DE GARMO.
Dramatic Reader and Elocutionist. Address TILLOTSON & FELL, Bloomington, Ill.

MISS JOSIE LOANE.
Manageress of Academy of Music,
St. Johns, N. F.

MISS ANNIE WAKEMAN.
Leading Lady C. L. Graves Four Seasons Combination. Address 148 W. Sixteenth st.

MR. AND MRS. FELIX MORRIS.
(Florence Wood.) Comedian and Soubrette. With Fanny Davenport this season.

MRS. LOUISA MORSE.
Posy Pentland in My Partner.
With Aldrich and Parsloe for Season.

MLLE. BLANCHE CORELLI.
Prima-Donna Assoluta.
Address N. Y. MIRROR.

MRS. CHARLES POOLE.
Disengaged for Season 1880-81.
Address Agents or N. Y. MIRROR.

MISS FANNY WRIGHT.
Instructor Stage Dancing. Address Gardiner, or (by letter) to 58 W. 21st street.

MISS NELLIE BARBOUR.
Bartley Campbell's Galley Slave Co.
Season 80-81.

MISS NELLIE JONES.
Leading Juvenile and Soubrette. At Liberty. Address 21 Lafayette Place, N. Y.

MISS NELLIE PECK.
Characters and Old Women. Disengaged. Address Agents or 222 E. 21st St., N. Y.

MISS ANNIE EGBERT.
Late with Arabian Night Co.
Address care agents or MIRROR office.

MR. OTIS A. SKINNER.
Boston Theatre,
Season 1880-81.

MR. OGDEN STEVENS.
Leading Man Coliseum Opera House,
Cincinnati, O.

MR. PHILIP BECK.
Theatre Royal, Drury Lane,
London, Eng.

MR. RAYMOND HOLMES.
Comedian.
Annie Ward Tiffany Combination.

MISS ROSE ADRION.
Soubrettes and Boy Characters.
Address care Dramatic Agents.

MISS REGINA DACE.
Juveniles.
Address Agents.

MR. RUSSELL BASSETT.
Fix the Detective.
Kiralfy's Around the World. Niblo's.

MISS ROSE CHAPPELLE.
Contralto. D'Oyly Carte's Opera co.
Season 1880-81. Address N. Y. MIRROR.

MR. SEDLEY BROWN.
With the
Agnes Robertson Combination.

MISS SARA LASCELLES.
Daly's Theatre, 1879-80.
Permanent business address, 12 Union Sq.

MISS SYDNEY COWELL.
Season 1880-81.
Madison Square Theatre, N. Y.

MISS SALLIE REBER.
Prima Donna Soprano. Pirates of Penzance Co. Address N. Y. MIRROR.

MR. THOMAS WHIFFIN.
Comedian.
Madison Square Theatre, N. Y.

MR. W. D. MARKS,
Pirate King, D'Oyly Carte's Co.
En Route. Address 302 E. Ninth Street.

MR. WILLIAM F. CLIFTON.
Juveniles. Disengaged for season of 1880-81. Box 28. Wright's Grove, Chicago.

MR. WILLIAM FORRESTER.
Our Goblins,
With Mitchell's Pleasure Party.

MISS JEAN BURNSIDE.
Leading Roles,
Madison Square Theatre, Season 80-81.

MISS CASSIE TROY.
Season 1880 81.
M'liss Combination.

MR. FRANK WESTON.
Leading Man.
Engaged season 1880-81.

MISS HATTIE RICHARDSON.
With Blanche Roosevelt's Opera Co.
Union Square Theatre, N. Y.

MISS ANNIE MORTIMER.
Re-engaged with Maggie Mitchell's Co.
Season 1880-81.

MISS ELMA DELARO.
Address,
327 West 29th Street, N. Y.

MR. ARTHUR W. GREGORY.
Uncle Tom with Rial and Draper.
Lock Box 308. Suspension Bridge, N. Y.

MISS CARRIE McHENRY.
With Sol Smith Russell's Company.
Season 1880-81.

MR. CHARLES ROCKWELL.
With Sol Smith Russell's Company.
Season 1880-81.

MISS ANNIE D. WARE.
Engaged season 1880 81.
Address Agents, or 348 Sixth avenue, N. Y.

MISS LAURA DON.
Leading.
Address this office.

SARA BERNHARDT.

MR. HARRY MACK.
Business Manager Academy of Music.
Season 1880-81. St. Johns, N. F.

MR. HARRY FARMER.
Musical Director. At Liberty.
Late Haverly's, Chicago. 830 Broadway, N. Y.

MR. HARRY SELLERS.
Re engaged with Buffalo Bill,
Season of 1880 and 1881.

MISS IDA COLLINS.
Singing or Walking Ladies.
Address care of C. R. GARDINER.

MISS IDA E. WHITING.
Soubrettes and Burlesque,
Address 140 Bridgham street, Providence, R.I.

MR. JOHN H. GARNER.
Primo-Baritone, English Opera, etc.
Address 245 East Fourteenth street.

MR. JOHN J. SULLIVAN.
With Bartley Campbell's
Galley Slave Company. Season of 1879-80.

MISS JULIA BLAKE.
Leading or Juvenile Business.
Address Dramatic Agents.

MR. J. WINSTON MURRAY.
With Joseph Murphy, Season 1879-80.
Address care this office.

MR. LOUIS MESTAYER.
En Route.

MISS HELEN A. TRACY.
Engaged with Kiralfy's Around the World Co., Niblo's Garden.

MR. HARRY IRVING.
Irish Comedy.
Care C. R. GARDINER, 12 Union Square.

MISS LINA TETTENBORN.
With Tony Pastor's Comb.
Address this office.

MISS LOUISE DICKSON.
Engaged Season 80 81 with
"Gentleman from Nevada."

MISS LOUISE FILMORE.
Comedy, Drama or Character.
Address Agents.

MISS LOUISE DEMPSEY.
Leading Business.
MIRROR Office.

MISS LIZZIE PRICE.
Leading. Disengaged.
Address this office.

MR. LEONARD S. OUTRAM.
Heavies. On tour with Frank Mayo, Esq.
Address, 156 West 14th st., City.

MRS. E. B. HOLMES.
At liberty.
Address Agents or N. Y. MIRROR.

MISS ANNIE L. WALKER.
Juvenile Soprano. Leading. Last season with Haverly. 1085 Fulton Ave., Brooklyn.

MR. MARK SMITH.
Baritone
Jarrett's Cinderella Combination.

MLLE. ELISE KRUGER.
Premier Danseuse Assoluta.
Address this office.

MISS MEROE CHARLES.
At Liberty.
Address Simmonds & Brown.

MISS MINNIE FOSTER.
Topsy, with Anthony & Ellis Comb. 1880.
Address 388 Main Street, Charleston, Mass.

MR. AND MRS. MILLS HALL,
(HATTIE RICHARDSON.)
Mahn's English Opera Co. Care GARDINER.

MISS MARIE PRESCOTT.
Address this office.

MR. ORLANDO W. BLAKE.
Comedian. Late with Fanny Davenport.
Address Dramatic Agents.

STAGE FASHIONS.

You bid me make it orderly and well,
According to the Fashion and the time.
—TAMING OF THE SHREW.

When the False Friend was produced at the Union Square, Ellie Wilton—always an elegant dresser—wore a stunningly new, fashionable and ugly costume in one act, consisting of a lovely blue satin skirt and a hideous basque of figured goods of disagreeing shades. There was a lull in the reproduction of this toilette, but with the Autumn the streets yield quite a harvest of these ugly suits, and the theatres at night are dowdy with them. Expensive goods, in every case, are used in their production, but there is positively no style at all about a figured basque, though it be brilliant brocade or gorgeous embroidered velvet, joined to a skirt of darker color and different material. In fact, nothing will take the beauty out of a handsome face as quickly and completely as a figured waist, or one of the fashionable hats, in which all colors meet in an iconoclastic jumble. It is to be hoped pretty women, discovering this fact, will let the articles alone that have nothing to recommend them but money value. On the counters of the fashionable stores there are fabrics of brocade and figured velvet costing from $6 to $16 a yard, designed for the ugly basque business. Leave 'em for the fashionable frights, oh! beautiful New York girls; don't let their bed-quilty, patch-worky flavor destroy your loveliness.

The great change in English ladies' exteriors is due to the perfect taste of the Princess of Wales. That charming woman has revolutionized the British ideas of dress. No longer do the noble damsels walk abroad in pea-green waists with snuff-colored skirts, elevating over a purple hat a bright blue parasol held by a grass-green-gloved hand. That beautiful rainbow hash, an old-time English toilette, makes its appearance occasionally on the back of some provincial Squire's wife or daughter. But the regular woman of fashion follows the lead of the lovely Princess of Wales to begin with. There was a great deal of mourning worn at court, and London ladies saw how elegant costumes of black could be, and how distinguished they were amid the kitchen-garden blooms of the old style. Gradually a sense of becoming colors and quiet combinations took hold of them, and the effect is seen today when the handsomest styles come to us from the hitherto despised shops of London.

The Princess much affects ruffs, and always wears some intricate neck-gear, as she has bad scars, from her terrible scrofulous affliction, on her royal neck, which she must carefully conceal. Consequently, beautiful throats are swathed and hidden by loyal collars, in compliment to the infirmity of the much-beloved Princess.

When Alexandra's disease broke out in the hip, half the female court went about London with a slight twitch in their gait, what might be styled an impediment in the leg—a deferential mimicry of royalty. At receptions, or levee-days, when the British lady appeared with her throat concealed *a la* Alexandra, the buxom old Victoria raised her voice against it. The taste of the departed Albert, and the prejudices of the prevailing Brown, demanded *decollete* dresses, and an edict has issued from Royalty to cut out the necks thereof. The old lady is getting bald, and may take it into her head to command that wigs shall be worn in court. At all events, she has the shoulders of a cook, and feeling a true British admiration for beef, she bares them, and demands that every lady presented to her, be she stuffy or skinny, shall do the same.

A great many tricks of costume spring from personal defects. In whatever cut of waist Modjeska appears, there is always a bunch of flowers or a bow placed at the left of her open corsage. When this device is not resorted to, a little strap of silk will be trailed across diagonally, or a little fan of lace will suddenly spring from that left corner, in order to hide a scar on the breast that looks as if it might be the result of a wound from a poniard—(a "souvenir" of a romance?)

Poor Lucille Western was afflicted by a birth-mark. She was a regular female Esau. About her waist there was a thick growth of silky brown hair, which ran up in a point in front. Where it came above the tops of her dresses it was carefully shaved, but the skin always remained blue. So Lucille wore a huge cross dangling just over that portion of her anatomy.

Parepa-Rosa had a deep vaccination scar far down her robust arm, and when her sleeve was very short a knot of ribbon or a trail of flowers used to cover it. Before she grew so extremely stout, she wore a golden band above the elbow to hide it, but when her armlet had to be as big as a waistband, she abandoned the oddity. One night, speaking of this scar to an American girl who sat in her dressing-room, the Yankee offered Parepa an immediate and effectual concealment of the offending spot. She took one of the candles off the toilette table, and holding it above the arm let one drop of the melted wax fall upon the place, and there was no further need of concealing devices. A dash of flesh-tinted powder completed the "cure," and Parepa's make-up box forever after contained a bit of wax candle.

The plays of the past week have again afforded New York ladies great instruction and delight in the way of costumes. Mr. Daly's First Families have been most gorgeously attired. Not only did the female members of the company dress superbly, but Mr. James Lewis aired a handsome toilette. There were morning costumes and dinner robes and carriage dresses standing about on wire figure in the milliner's show-rooms—fresh, expensive novelties out of Lord & Taylor's. To inspect these came Laura Joyce, extravagantly gotten up, and then Ada Rehan, in a tremendous walking-suit. The waist has a robin's-egg blue silk jersey, with a square collar worn over a skirt of robin's-egg blue, and scarf-like overdress, profusely ornamented with handkerchief-shaped pieces of large dark plaid, in which rich reds and deep blues prevailed. Upon her head was a strange-shaped hat, like the firemen's helmets—a narrow brim at the top, and a deep brim sweeping down in the neck. This brim sat far back on the head, and when she turned you saw there was no crown to this remarkable headgear, but a bag of the plaid material depended in square form from the centre in place thereof.

In another act Miss Rehan has a walking-suit of Havana brown and crimson, with another startling hat (which this time was a bonnet), so big and so feathered, and possessing so much bow at the side, that the spectators were concerned as to the disposition so much bonnet might finally make of one woman.

Miss Rehan was equal, however, to the bonnet, and came off conqueror, as she reappeared in a charming toilette of cream-colored pongee silk in the succeeding act, and went off to be married in Laura Joyce's mantle of mauve satin lined with scarlet, and Laura's "Directorie" hat and feathers.

BEATRIX.

PROFESSIONAL DOINGS.

—Tony Pastor has a live agent in John Dingess.

—It is said that Agnes Robertson will extend her tour to Australia.

—A registered letter awaits Kate Castleton in the Taunton (Mass.) P. O.

—Kate Claxton appears in Fernande at the Bijou Opera House in October.

—Nat Goodwin and his Froliques are meeting with great success in the Northwest.

—Lawrence Barrett played to $4,000 in five nights at Grand Rapids, Mich., last week.

—Clara Morris' Boston engagement has been one of the most brilliant in her career.

—Miss Lena Aberle will appear in sacred concert at Aberle's Theatre on next Sunday night.

—The B., W., P. & W. Minstrels lay on their oars during the heat of the coming election.

—Manager A. Pitou of Toronto has been playing Joseph Murphy and Lotta in Ottawa, Ont.

—Tony Pastor's best friends will agree with us that the singing of "Lardy da" is not in his line.

—John McCullough appears in Virginius at his opening at the Fifth Avenue. The play will be produced with spectacular effects.

—Hazel Kirke will be given at the Park Theatre, Newark, to-night (30th), with Steele Mackaye as Dunstan and Miss Jeffreys-Lewis as Hazel.

—Salvini will present Othello at his metropolitan appearance in January, with Ellie Wilton as Desdemona, and Marie Prescott as Emilia.

—The very successful production of The Chimes of Normandy at the Gaiety, Boston, last week, was under the management of Mr. W. H. Brown.

—Our Madison (Wis.) correspondent announces that George S. Knight and the "Worrell Sisters" are coming that way. We forgive him this time.

—The Nathal English opera company of twenty-six people is working its way to Manitoba, where a season of three weeks at Winnipeg is contemplated.

—Lawrence Barrett opened English's New Opera House, Indianapolis, on Monday night. The opening was a grand affair, many notabilities being present. Hamlet was given.

—Neil Burgess is not a prize-fighter, the *Clipper's* portrait to the contrary notwithstanding. The *Clipper* people ought to be more particular in making selections from shelved cuts.

—The full title of the new comic opera by Dudley Buck and W. A. Croffut is Deseret; or, A Saint's Affliction. It takes a humorous view of Mormonism — the troubles of a "Saint" with a plurality of wives.

—The production of the comic opera by Dudley Buck and W. A. Croffut promises to be an auspicious event, as $3,000 worth of tickets for the first series of performances have already been sold. The opera will be presented at Haverly's Fourteenth Street Theatre, on the 11th of October.

—Mr. Burgess' manager sends us the following: "The partnership heretofore existing between Neil Burgess and D. R. Locke of Toledo, and subsequently Neil Burgess and J. H. Haverly's Widow Bedott co. was dissolved at San Francisco Sept. 6. Neil Burgess is now sole proprietor."

—The cast of Townsend Percy's new play, A Baffled Beauty, will include Rose Eytinge, Ellie Wilton, Josephine Baker, Gabrielle du Sauld, Mrs. Jennie Fisher, Barton Hill, Harry Courtaine, Mark Pendleton, J. R. Grismer, J. G. Saville, Edwin Cleary, L. A. Eastman, Richard Brennand, Donald Robertson and J. Elliott.

—Will E. Chapman, the manager of the Kate Thayer Concert troupe and Curti's Spanish Students, has received the following letter from S. M. Hickey:

MY DEAR SIR:—It was with much pleasure I listened to Curti's Original Spanish Students, and candor compels me to say that the company is, in my opinion, fully as fine in every respect as the party of Spanish Students brought to this country by Mr. H. E. Abbey and myself. Yours truly, S. M. HICKEY.

—Snelbaker & Benton's Majestic Consolination is a new aspirant for favor, and is meeting with any quantity of it. They have been touring New England the past fortnight, and have crowded houses everywhere. Taking simply the testimony of our correspondents, we gather that it is one of the best variety entertainments on the road, as it is certainly the largest. A novel feature of the entertainment is that of having two or three acts running at the same time.

THE WORLD'S METROPOLIS.

LONDON, Sept. 16, 1880.

On Monday last the Prince of Wales, having for some time been under promise to treat his wife and little ones to an evening's amusement, glanced through the *Times* with a view of "striking" some entertainment, which to the advantage of thorough suitability for family delectation should add economy of admission fees and pleasant laxity in the matter of full-dress restrictions. Of course the very first announcement to catch his eye was the quietly worded advertisement which told how Mr. J. H. Haverly's Mastodons (40) continue to oblige an appreciative public with elegant specimens of modern minstrelsy in their "gigantic first part," and with more attractive specialty performances in their second and succeeding parts. The notice also explained that boxes could be obtained on payment of five guineas, that stalls were available on payment of half a guinea, and that extensive accommodation was provided not only at two shillings and at one shilling, but even for amusement-seekers who did not propose any greater outlay than the trifling sixpence. These agreeable financial inducements, coupled with a sort of P. S. to the effect that this was a come-as-you-please affair, proved so satisfactory to H. R. H. that a postal card was at once sent to Mr. Haverly's *locum tenens*, requesting the favor of an admission. This was, of course, granted—the Royal box was swept and tastefully garnished and, in the middle of the dead season, the Prince of Wales, the Princess of Wales, and their very considerable proportion of the rest of the Royal Family, honored a nigger show with their presence. The fluttering management of the Mastodons, somewhat upset at this unexpected visitation, no sooner were advised of its being contemplated than they hastened to the American Exchange just to mention it in confidence to Mr. Gillig, and to ask his advice as to matters of reception. The consequence was a descent upon Her Majesty's Theatre of an immense crowd of Free Republicans, the adjective applying you will perceive to the Republic of their nativity, and having no reference whatever to their means of entrance to the show. The immense theatre has never been more crowded nor with a more appreciative audience, the Prince himself leading the applause which rewarded the efforts of the distinguished Billies, Rice, Emerson and Welch (especially Emerson), and the other members of the organization, the clever impersonation of the Watermelon Man, by W. S. McAndrews, coming in for very hearty commendation. The longer the Mastodons remain here the more they appear to be at home—which paradoxical statement is by way of figurative allusion to their increase of command over the large audiences that nightly assemble to hear them. Of all the American enterprises that we have been favored with this year, they have proved the most successful; for whereas the utmost the others have done has been to pay their way, the Mastodons are remitting money home. This is encouraging for the two or three other gigantic minstrel companies that are coming.

The American Exchange, which, though now owned by a company, has the advantage of Mr. Gillig's services as general manager, increases in popularity among professionals, both English and American; and Mr. Gillig recognizing this, and anxious to extend every desirable facility, speaks of shortly opening a department under capable management, to be devoted entirely to theatrical business. Such an establishment, while it would no doubt prove a remunerative branch of the ordinary business of the Exchange, would be an incalculable boon to American actors and actresses, who at present stand much in want of an institution which, besides being a general rendezvous for themselves, should offer them the facilities of a high class agency, and thus enable them to dispense with the frequently unsatisfactory services of English agents. And no man is better qualified to undertake this organization than Mr. Gillig, as will be readily allowed by those who are interested in the Bernhardt contract with Mr. Abbey—by those who are aware of the arrangements for Mr. Charles Warner's American tour—and by many others who are indebted to him for services of a similar nature. His indefatigable "pushing" of Miss Emma Thursby last year went a very great way toward making for her the success that she gained, and in view of the reception that lady met with in America, where she by no means fulfilled the expectations that had been raised about her, it becomes questionable whether these services were not somewhat unfortunately misplaced. But it says a great deal for the value of Mr. Gillig's co-operation, and if he determines to open a department as designated, the facts will be worthy of remembrance.

Many of the theatres that have been closed for repairs, and for reasons more closely connected with treasury considerations, are now beginning to give signs of awakened animation. From the Lyceum issues a manifesto signed by Mr. Irving, announcing the approaching production of the Corsican Brothers, with Mr. Irving, of course, in the great part, and by way of second attraction a strong team of pantomimists, who have been engaged for the *bal masque* scene. The weird interest of the story will therefore be suspended for a time, to admit of the several *entrees comique* and other characteristics of the grotesques specified. The announcement goes on to state that already all the best parts of the house have been bought up, there remaining for public distribution only the amphitheatre, with the exception of the unreserved places in the pit and gallery. Good for Mr. Irving!

On the same evening (Saturday next, 18th) the Strand will produce a new piece, Olivette, an abbreviation of Les Noces de Olivette, a comic opera of similar calibre to Mme. Favart, and composed by Andrau. For the title role Florence St. John is engaged, and Mr. Ashley will probably play the principal male character part.

Other indications of renewed activity are displayed by the Haymarket, at which Mr. J. S. Clarke on Monday next will present Leap Year, and the Widow Hunt; and at the Vaudeville and Prince of Wales', at which theatres, respectively, The Guv'nor, and Forget-Me-Not will be revived on the 25th, pending the production of Annie Mie for Genevieve Ward, who has suddenly assumed a very distinguished position on our stage—a position, however, that she perfectly well merits. Though the occasion of sundry bickerings between author and actress, Forget-Me-Not has certainly proved a successful investment for Miss Ward. W. C. T.

A PLACE TO VISIT.

[Traveling Correspondence of THE MIRROR.]
WINDERMERE HOTEL, GREENWOOD LAKE, September 27.

DEAR MIRROR:—With a long part to study, and a body and brain fatigued with a long Summer's work, I was looking about for some quiet spot in which to secure a week's rest, recreation and leisure, when one of my friends said to me, "Why don't you go and see Woolley?" Who, I naturally inquired, was Woolley and where could he be visited? My friend answered both inquiries tersely and satisfactorily. Certainly I must remember Mr. W. Edgar Woolley who used to frequent the Park with Chandos Fulton, and was a favorite with everybody for his cordial, genial manners. Yes, I did remember him. Well, this identical Mr. Woolley was the manager of a hotel at the head of Greenwood Lake, up in Orange County, and here, elegantly printed upon an illustrated card, was his prospectus, which promised fishing, gunning, driving, the comforts of a home, the luxuries of an hotel, the fresh air, fruits, milk and vegetables of a farm.

"But," I objected, "the season is over now at the Summer hotels."

"The season at Woolley's," said my friend, impressively, "is never over until the snow comes. Pack your portmanteau while I write you a letter of introduction to this prince of good fellows, and if you are not satisfied with the Windermere, I will pay all your expenses."

The trains on the New York and Greenwood Lake Railroad leave the Twenty-third Street ferry at 8 a. m. and 4 p. m. I caught the afternoon train, and found myself at once among people who seemed glad to see me. The conductors, instead of being bluff, blunt, and disagreeable, were polite, intelligent, and able to answer questions about the points of interest on the journey. My fellow-passengers were equipped with guns and fishing-rods, and had evidently taken the same journey often before. Everybody seemed acquainted with everybody else, and by the time we reached the imaginary line that divides New Jersey from New York, at Avignon, we were quite a family party. At Avignon we were upon the shores of Greenwood Lake, named by Frank Forrester, who hunted, fished and wrote here in the good old days. A little steamer, the Montclair, awaited the arrival of the train, and we at once steamed away for the Windermere, and at 8:15 were sitting down to a capital hot supper in the detached dining-room of this pleasant hostelry, with Tony, the clerk of the house, attending to all our wants, and taking as much care of us as if he had been detailed for that special duty.

The Windermere is a wooden hotel of about eighty rooms, surrounded by a broad piazza, and standing upon a knoll at the head of the Lake. Around it is a park-like lawn, dotted with old trees. Behind it, in a separate building, are the dining rooms, kitchens, offices, wine and billiard rooms. Beyond are the barns and stables. Across the road are the kitchen-gardens, the graperies and the orchards. In front of the hotel the Lake smiles in rippling beauty, and one never wearies of admiring it. On every hand, framing in the lovely picture, rise the rounded hills, covered from top to base with the green woods that suggested to Frank Forrester the name of the place.

There are numerous guests, for this has been the site of an hotel for over half a century, and the habitues know that September and October are as delightful here as June, July and August. We have Wall Street magnates who go down to the city every morning, leaving their families to enjoy the pleasant day; fishing devotees, who spend the whole day upon the lake; sportsmen, who explore the hills with the Windermere guides in search of birds, rabbits and raccoons; ladies, who do not change their costumes more than three times a day, and yet continue to look as sweet and pretty as the flowers, and plenty of children, for whom Windermere is a perfect paradise, since they can play on the lawn, cannot possibly get lost, and cannot drown themselves upon the smooth, level beach. On Saturday Mr. Woolley gave us an impromptu clambake, supervised by a Major of the Regular Army and sung about by a Government contractor whose name is good for half a million. Those who see charms in Society can find them here; but to those who prefer the charms of Nature this retreat is equally enjoyable.

Mr. Woolley loves the profession and professionals, and has so many kind things to say of them that I promised to ask THE MIRROR to say one true thing of him in return—he does know how to keep an hotel! The Windermere over which he presides is really an hotel, not one of those Summer boarding-houses usually dignified by that name. Four meals a day are served in the dining-room, upon small tables, from printed bills-of-fare, in the best style of our leading restaurants. The *chef* is an artist who knows how to combine city luxuries and country fare. The wine-list, over which Tony—the best, most attentive and most obliging of assistants—presides, with the dignity of an English butler and the knowledge of a French gourmet, shows the visitor at once that he has a host who knows how to stock a cellar. The champagnes lead off with Manager Duff's favorite Pommery Sec. I have my favorite claret, and, as if Mr. Woolley had known I was coming, here it is on the table. The other guests tell me that this provision is not exceptional. Talking it over, after dinner, from our arm-chairs on the lawn, I remark that Mr. Woolley seems to know beforehand what everybody wants.

"Seems to know, sir," says the Major; "there is no seeming about it—he does know."

"It is a great art," remarks the Fisherman.

"No art about it, sir," growls the Major. "It is a gift."

Do not put the story down, as I did before I came here, as a mere traveler's tale, that flies and mosquitoes are unknown at the Windermere. Whether the air is too cool or the nights too cold for these pests to live, it is certain that not one of them is to be seen, heard or felt. Guests who have been here since June give the same testimony. This reminds me that a guest at the Windermere is sure to become an habitue. It is a hard place from which to tear one's self away, and you are certain to return to it at the first opportunity. I noticed this among the other guests, all of whom have been here before, and some of whom have already engaged rooms in the new hotel which Mr. Woolley intends to build for next season, in addition to the present house.

This morning, as I was being rowed down the Lake, I opened a letter from the friend who had advised me to go and see Woolley. "Well," it said, "if you like Windermere well enough to stay until Thursday, I will come out and spend a day with you. By the bye, shall I bring money enough to pay your bill?" Let my friend find in his MIRROR on Thursday morning this receipt in full for the account, and oblige

YOURS FAITHFULLY.

FROM THE OTHER SIDE.

Marie Roze-Mapleson sailed on the 24th for America.

Edward Compton pays a column and a half tribute to Neilson in the *Era*.

James Matthews, the well-known English prestidigitateur, is dead. He was aged 61.

Sothern has promised his physician to keep away from the footlights for a year.

Ketten, the pianist is the musical lion in Australia. He is at present in Melbourne.

Miss Litton will shortly appear at the Gaiety in what is called in London an "afternoon season."

Kelly & Leon have bought from J. C. Williamson the right for Pinafore in New South Wales and Queensland.

T. Grattan Riggs, his friends will be pleased to hear, is delighting the Australians with Shin Fane and making money.

The Lingards are still in Australia. Alice Stunning is about to return to England. Villam 'Orace will remain in Melbourne.

Two Australian managers have sent a mammoth minstrel show to London, in ignorance of the count-'em-forty opposition to be met there.

Rev. J. W. Horsley read, in connection with the monthly meeting of the Church and Stage Guild, at the rooms of the Dilletante Club, London, a paper on "The Treatment of Drunkenness on the Stage." He paid a high compliment to Mr. Charles Warner, who, he thought, in his realistic impersonation in Drink, had carried on a truly Christian work.

The Victoria Theatre, Sydney, N. S. W., was burned July 23. The actors and actresses lost their wardrobes, and the loss of Mr. John Bennett, the most enterprising lessee Australia ever had, is estimated at between £6,000 and £7,000. Mr. Renno, machinist, lost all his effects, and general destruction seized upon everything. Mirrors and statuary were thrown from above, and cushions carried carefully out. But for the lack of a directing head for the fire brigades the devastation would have been considerably less than it is. Grattan Riggs was playing Josh and The Irish Emigrant, under Coppin and Greville's management. Mr. Bennett intends to rebuild the place at once.

Mrs. Bateman, after making ample preparations for the play, has been compelled to abandon her intention of producing The Fool's Revenge, with Charles Warner in the principal part, the piece having been suddenly taken off the list of the Dramatic Authors' Society. It has now been arranged to produce Othello on the 20th inst., with Charles Warner as the Moor, Herman Vezin as Iago, E. H. Brooke as Cassio, Mrs. Calvert as Emilia, and Isabel Bateman as Desdemona. Charles Warner will present a series of important characters throughout the season unless tempted to cross the Atlantic by the many offers that are being made to him. In any case he remains at the Wells until November. Should Mr. Warner go to America, Mr. Vezin will at Christmas commence a series of Shakespearean revivals. Mrs. Bateman is still very determined in her efforts to restore the prestige of the famous establishment, and she has no reason to complain of the support accorded her during her first year of the management, which will be completed on October 9.—*Era*.

DRAMA IN THE STATES.

What the Player Folk are Doing All Over the Country.

Boston.

Clara Morris appeared at the Park Theatre last week in one of her greatest roles, that of Cora in Article 47, and was enthusiastically greeted by crowded audiences. The play is familiar to play-goers in Boston, having been produced at the Museum some ten years since, with Annie Clarke as the heroine. Though the adaptation is clever in its handling of a delicate subject, the taste which introduced a plot into a play of this sort is questionable. The rigid notions of decorum which prevail in this country considerably narrows the field of the modern dramatist, whilst the freedom of manners and the more lax notions of propriety that prevail on the Continent, give the French writer a manifold advantage over the English and American writer. When sentiments are placed before us which, if they were not conceived in the happiest spirit of combination—if they were not invested with the highest refinement of style and the utmost elegance of diction, would be deemed objectionable, are they less dangerous from the costly dress that conceals their real character? Most of us know by experience how intensely the imagination acts in stimulating our desires. How easy, then, is it for a clever writer, by giving loose rein to a prurient fancy, to form a picture compounded of several distinct ideas which, when reduced into one harmonious whole, will powerfully excite the passions without doing any apparent violence to the received notions of delicacy. The poison is artfully prepared and so skilfully infused that the draught is swallowed with unsuspecting eagerness. Homœopathic at first, it is only when, after repeated applications, its deadly operations are at work within, that the victim is too late made aware of his danger. In this respect the French stage has had the advantage. It has never sunk so low in the scale but even over its most bold and irregular conceptions it has taken care to throw a veil of seeming refinement. Possessed of a peculiar delicacy of taste, you find a peculiar vivacity and elegance pervading authors. I do not, however, seek to claim a superior degree of morality for the present age because it displays a nicer sense of delicacy and a more outward observance of decorum. Article 47, since it has been altered for Miss Morris, has not been improved, and the impressive trial scene is greatly missed. As the piece stands now it has two superfluous acts. The second scene could easily be dispensed with, for it is uninteresting and has no important bearing on the plot; and the same may be said of the last.

Clara Morris is the wonder of the century. In the innate grandeur of her conceptions, in her consummate art in the development of character, in that near approach to a terrible reality which distinguishes her portraiture of those fiery passions which tear and lacerate the soul; endowed with that lofty genius that caught with an eagle's glance the true design that comprehended not only what the author wished, but what nature counseled; that always rose with the occasion, and during the whole performance soared far above the original intent, that grasped at sublimity, and yet in the very whirlwind of her passion, never, by want and exaggeration, marred what was truly great. Such was Clara Morris as Cora in Article 47. Who that has ever seen her can forget that eye of fire, those incomparable gestures, those immitable tones that thrilled enraptured audiences. Clara Morris throws her whole soul into her parts. She makes the characters a part of herself; for the time being she is not Clara Morris, but the part she is enacting. And hence her great success in all her representations. It will be a long time before we see her superior. Miss Morris' performance of Cora was one of extraordinary ability, evincing the closest study and showing at all points the accomplished artiste. Its great charm was its subdued power. It was devoid of all bluster and rant. There was not that excess of gesticulation, nor that striding round the stage with an uncertainty of purpose, that one is apt to see. The action was invariably suited to the word, and that too with an elegance which was most commendable. In its entirety it was a great success, and one that will long be remembered by the audiences whose good fortune it was to listen to it.

Miss Morris's support was excellent. Mark Pendleton is a very good actor, and deserves a sentence of praise for his George Duhamel, which was as graceful as possible, with a good solid underpinning of manliness and force. Mr. Saville's impersonation of Potain was an interesting feature of the representation, his by-play and expression being finely rendered. Mrs. J. J. Prior, who was a favorite actress at the old National Theatre, and the wife of James Prior, who was one of the best Mercutios of his time, made her first appearance in this city after an absence of many years, and gave the character of Mme. Gerard all the requirements of dignity and force that it required. Julia Stewart and Eva Garrick should not be forgotten, both ladies acquitting themselves with credit.

The Park has been crowded to suffocation at every performance, and the prospect is that this week will be a repetition of last, Miss Morris appearing as Alixe, in the play of that name, Mr. Pendleton, Mr. Saville, Mrs. Prior, and Mrs. Harry Jordan in the principal characters.

One finds himself at a loss in an attempt briefly to describe Mr. Farnie's "original extravaganza" of Calino. It is founded on the old comedy of The Double Marriage, which was brought out at the Museum just four years since, and now presented at the Globe in its new dress, for which Farnie claims the authorship. The plot is the thinnest—perhaps it would be better to call it the thread that holds the scenes together; and the dramatist has depended more upon the imagination of his audience than upon his own abilities as a playwright. If we live in an age that demands the musical and chameleon drama, why not let us have some wedded to musical, scenic and mechanical effect? Would not such be better for the eventual prosperity of the Stage? Such stuff as Calino is made up of is only fooling with the drama, and, as Diomedes says in Troilus and Cressida: "We do not like this fooling." The unwarrantable liberty that was taken in the musical portion of the affair should never have been allowed—the introduction of hackneyed and unmeaning songs which had been heard since the days of Tostee and Irma, and had not the slightest bearing or connection with the piece. Mr. Rice has not the strong co. of yore, when Crane, Goodwin, Knight, Weathersby, and Webster were the bright particular stars, but on the contrary has not a really attractive magnet in the whole force of actors and actresses. The new comedian, Mr. Groves, resembles Willie Edouin in looks, but lacks that gentleman's knowledge of pressing fun on his auditors. I think Mr. Groves is an actor of ability and experience, and judging from what has been said of his performance of Turby in the farce on Saturday night, that he only required a part that fitted him, to make a success. But as Calino Mr. Groves fails to meet the risible ideas of his audience. Louise Searle has greatly improved both in singing and acting. Her performance of Rosalie was very meritorious, but her laughing song was very unpleasant to sensitive ears, and I advise her to introduce a substitute in the way of a ballad more refined and taking. Harry Hunter and Ed Chapman gave some capital acting as the testy old fathers. George Fortescue was inimitable as a mincing old coquette. I cannot say much for Verona Jarbeau. Whatever may have been her abilities as an actress at the West, she has certainly not made a very favorable display of them in the East. The great fault of Miss Jarbeau's acting is that she does not identify herself with her part; and it is in this respect that the true artist is shown. It is too much of the lady herself, and not enough of the character she portrays. Miss Jarbeau has a fine voice, and her exquisite rendering of "When by thy Side," from Chimes of Normandy, met with deserved success. Jennie Calef is constantly improving, but she has a great fault of overacting, which is just as bad, if not more so, than not acting enough.

I wish Mr. Rice every success, but he cannot achieve that success, no matter how effective scenery may be, or how gorgeous his costumes, unless he has a co. composed of actors and actresses who are capable of giving a proper rendering of the parts assigned them. The experience of the present season at the Globe has taught this. This week the New Evangeline.

The adaptation of Les Pattes des Mouches, one of Sardou's most ingenious pieces, is familiar to the stage of Boston, being presented at the Globe Theatre in 1872, with Carlotta Leclercq as Susanne, supported by Mr. Sheridan, Mr. Floyd, Frank Mackey, Willie Seymour, Mrs. Barry, Amilie Harris, Ada Gilman and Mrs. Hind. Subsequently it was produced at the Boston Museum, and has been a favorite revival at that establishment. A Scrap of Paper retains all the flavor of the original, and with a thorough appreciation of its humorous situations. It is a piece that depends upon witty dialogue, funny contributions of incidents, absurd contretemps, and ingenious and laughable complications for its success. Its principal characters, although drawn largely in the spirit of caricature, are vigorous creatures of their kind and are exceedingly well played at the Museum. Annie Clarke, as Susanne, gave one of her most charming impersonations. I consider Miss Clarke one of the best stock leading ladies now in the country. There is in all her impersonations a chasteness, a naturalness, a finish and an entire abnegation of individuality which go to make up the true actress. Miss Clarke's performance in this play was very smooth and natural, possessing much kindly humor, and never giving evidence of undue effort. Mr. Barron's Prosper lacked pliancy, though he had an excellent conception of the character and was conscientious and devoted in his endeavors. May Davenport did not appear to advantage as the Baroness. She seemed to lack the strength the character required. Mr. Graham mistook the idea of the Baron, making him a surly, testy individual, instead of a passionate gentleman. The remainder of the co. appeared to excellent advantage. Scrap of Paper was beautifully set upon the stage. The setting of the second act was a picture of remarkable beauty and impressiveness. How familiar it was to see William Warren in one of his favorite farces. It brought back the days of Slasher and Crasher, Lend Me Five Shillings and Poor Pillicoddy, when Warren, Mr. and Mrs. Thoman and Mrs. Judah were wont to keep the house in a roar by their powerful farce acting. In Turn Him Out, Warren was seen at his best, and it is worth the price of admission to see him alone, if nothing more were presented for one's entertainment. All the week, Scrap of Paper, with the exception of Saturday night, when Charles Barron will appear as Ruy Blas—one of this popular actor's best efforts.

A perfectly satisfactory performance of Chimes of Normandy was given at the Gaiety last week. The honors were won by Henry Peakes as Gaspard, whose performance was flawless. He even lifted the part above its level by giving it the masterly intensity which surrounded it. Mr. Peakes is in most excellent voice, and the music was rendered admirably. Mrs. Carter has a voice of fine quality and large compass, and through betraying a thorough knowledge of stage business, succeeded in giving to Serpolette a most charming representation. Flora Barry made an excellent impression as Germaine, and again showed the rapid advance she has made in dramatic study. Percy Cooper made a most acceptable Marquis, and Frank Daniels a capital Sheriff. The work of the chorus and orchestra was all well done, and the efforts of all received well deserved tokens of approval. This week the Stewarts, in Rainbow Revels.

The Howard Athenæum is doing a flourishing business under the management of Mr. Harris. This week Kitty O'Neil, Sandford and Wilson, Georgie Kaine, Louise Derious, Ben Gilfoil, Annie Boyd, and many others, make up a most attractive entertainment.

The Boylston Museum still continues to do a large business day and night. This week Jerry Cohen in The Mollie Maguires.

Items: Mr. Charles F. Pidgin, having a prior claim to the title, The Moonshiners, Mrs. Ettie Henderson has decided to rename her play A Mountain Mystery. It is in rehearsal, and will shortly be produced in Philadelphia.—The charming Annie Pixley is in the city, and appears as M'liss at the Boston Theatre.—The complimentary benefit to Blanche Sherwood was a pecuniary success. A host of volunteers appeared, including Tom Hengler, Daly Bros., Florence Sherwood, Lizzie Harrington, Herbert Crowley and many others.—Manager Stetson is in New York.—Harry Bloodgood has a capital play, written for him by that accomplished gentleman, Dexter Smith.—T. J. Hind was in the city last week.—Nat Jones is business manager of the Halford Sauce comb.

Baltimore.

Holliday Street Theatre (John W. Albaugh, manager: Business was only fair this week. In Jessie Brown Agnes Robertson finds a play admirably suited to her talents, and gave us a fine piece of acting. Her Scotch dialect was charming. The support was most satisfactory, and the play moved along very smoothly. On Thursday and for the balance of the week, Arrah-na-Pogue was given. Next week, Sinn's Golden Game with J. H. Shannon and George R. Edeson in the cast. Oct. 4, Herrmann.

Ford's Opera House (John T. Ford, proprietor: Tony Pastor and his troupe filled the house every night during the week, and gave a very pleasant entertainment. Tony himself contributed rather largely to the evening's success by his comic songs. There is but one Tony Pastor, and as a comic singer he stands at the top of the ladder. His troupe is a strong one; the three Rankins did a very clever song-and-dance with banjo accompaniment, and Bonnie Runnells in his Teutonic oddities was excellent. Bryant and Hoey, the musical mokes, brought music out of all kinds of instruments, from a jews-harp up, and their dialogue was humorous in the extreme; Mr. Hoey's make-up was as novel as it was unique. The French Twin Sisters danced a very pretty clog, and the St. Felix Sisters sang and danced charmingly. Fanny Beane and Charles Gilday gave a sketch, and introduced several good dances; but their singing—oh, horror! Harry and John Kernell did precisely the same business they have been doing for four or five seasons past; it would be well if they could get something new. The performance concluded with a burlesque on the Tourists, entitled Go West on the Emigrant Train. It is a very clever sketch, and the various acts introduced, good. Next week, J. M. Hickey's Oh be Joyful Coterie in A Flock of Geese.

Monumental Theatre (Ad. Kernan, manager): Escaped from Sing Sing was placed on the stage nicely this week, and delighted the large audiences which witnessed it. Mr. Dominick Murray is a sterling fine actor, and Yorkshire Bill a strong impersonation. It is a matter of surprise that Mr. Murray does not appear in a different line of plays. The stock rendered most efficient support. George Morton appeared to special advantage, and has become a great favorite here. In the olio, the Four Shamrocks in songs and dances, Nellie Richards, change artist and Harry Mills in Dutch specialties. Friday night, Saturday matinee, and Saturday night, Innocent, or the Gambler's Crime, was substituted for Escaped from Sing Sing. Next week Marian Mordaunt in Our Girls, supported by the stock co. The olio comprises Kelly and Ryan, the Bards of Tara; Morello Brothers, Max and Will, acrobats; Fred F. Levantine, equilibrist; Polly Daly, vocalist; Andy Collom, banjoist; Fields and Leslie, Irish character change artists.

Front Street Theatre (Kelly & Collyer, managers): Business picked up considerably this week. William H. Rightmire in his sensational drama of the Two Wanderers succeeded in firing up the enthusiasm of the galleries, which rang quite frequently with applause. Next week George C. Charles in The Skeleton Hand, or the Lost Diamond, and in the olio; the Hoyles, William and Lon, clog dancers; Laura Russell and D. B. Emery in duets on silver bells and cornets; Charles Waterfield, motto singer; Legrino and Walton, equilibrists; Ella Mayo, vocalist.

Academy of Music (S. W. Fort, manager): On next Monday night Manager Fort will open this theatre with Charles Reade's drama, Drink, with Cyril Searle and J. B. Studley in the cast. Monday, Oct. 4, Agnes Leonard in Woman's Faith, or Oregonian Life in '55.

Chicago.

Haverly's (J. H. Haverly, manager): Rice's Surprise Party have filled a very successful and profitable engagement, appearing in Revels. The co. is much stronger this year than ever before. Topsy Venn, who takes Alice Atherton's place, more than compensates for the change by her shapely figure, elegant toilet, excellent voice and sprightly manner. Marion Elmore, with her merry laugh and winning and vivacious ways, captivates the audiences. Lina Merville, Victoria Reynolds, Emma Rogers, Emma Duchateau, Venie Bennett, Marion Singer, May Livingston, Carrie Perkins, Rose Wilson and Ada Lee, all sing, dance, act and dress to advantage. Miss Singer is especially worthy of praise for her delightful singing, which brings several encores nightly. The costuming of the ladies particularly is very tasty, although it is rather questionable whether colored tights will prove to be as attractive to burlesque patronizers as flesh-colored ones. Among the gentlemen of this organization particularly worthy of mention are John Gourlay, who is a very clever comedian; George W. Howard, John A. Mackay, who is quite an accession, and last but not least, H. E. Dixey, who is one of the most agile and graceful of dancers. Donald Harold also does some good work. 27th, another week of Revels.

Hooley's (R. M. Hooley, manager): Robson and Crane's second week has been very profitable. They have appeared in Our Bachelors, a very funny comedy, in which the two comedians are simply immense. The company, and parts assumed by each were as follows:

Professor Juan Bangle	Stuart Robson
Judge Joseph Jowler	Wm. H. Crane
Edward Waring	A. S. Lipman
Dr. Bruce	F. M. Burbeck
Muldoon	John Marble
Snug	F. E. Ambrose
Mrs. Eve Clinton	Agnes Proctor
Bella Blythe	Alicia Robson
Mrs. Mouser	Mrs. Mary Myers
Clara	Nellie Boyd
Kitty	Sadie Dunbar

There has been considerable improvement made in the dialogue since these gentlemen appeared here before in it, and the changes are all for the better. Miss Robson did some excellent acting. Mrs. Mary Myers was very natural as Mrs. Mouser. Agnes Proctor did not improve all her opportunities as Mrs. Clinton, but gave a fairly good representation. A. S. Lipman does well as Edward Waring. The others had small parts, and had no chance to do anything worthy of particular notice or commendation. 27th, Robson and Crane for their third and last week, when they will appear in Two Dromios. 4th, Lawrence Barrett.

Grand Opera House (John A. Hamlin, proprietor): The Emma Abbott Opera co. to immense business. The Bohemian Girl was given Monday night and Saturday matinee, Il Trovatore Tuesday night, Lucia di Lammermon Wednesday matinee, Paul and Virginia Wednesday evening, Maritana Thursday, Romeo and Juliet Friday, and Carmen Saturday. The co. rendered all the abovenamed operas in a delightful manner, and standing-room only was the rule at every performance. Signor Brignoli, William Castle, Julia Rosewald and Zelda Seguin all did very good work. The rest of the co. consisted of A. E. Stoddard, Lithgow James, Frank Augustine, Therese Marcy, Hugh Nelson, Pauline Maurel, Charles Archer, Kate Van Dusen, Arthur Tams, J. MacCormack, C. Stevens and James Temple. 27th, Abbott Opera co. another week.

Fox's Theatre (Robert Fox, manager): Mr. Fox has given a very good variety bill to fair patronage. The olio consisted of Charles Benedict, Connors and Young, Eugenia, J. W. Sheppard, Annie Rynar, Della Cook, Lew and Frank Collins, and Ed. Hillier, in songs, dances, farces and specialties. Connors and Young gave a very good sketch, and Collins Brothers rendered their stale songs and dances. The entertainment concluded with the sensational drama, False Colors, in which W. H. Brent and Alice Placide took the leading parts very acceptably, supported by Alexander Byers (who is a very, very bad actor), J. J. Forhan, Ed Barrett, Charles H. Adams, J. W. Sheppard Frank Collins, Mrs. Harry Ryner, and Bessie Fuller. Nothing good can be said of the play. Ed Barrett made himself as amusing as ever. He is quite a card for any manager. 27th, Fanny Louise Buckingham and her horse Melville, in Mazeppa, and an olio which promises to be attractive.

Academy of Music (William Emmett, manager): During this week a first-class variety bill and the drama, Lost in London, have attracted large audiences. Harris and Wood in their sketch, Grouse Meir's Daughter, evidently pleased the public. Emma Hoffman, a very good serio-comic vocalist, also drew forth applause. Sheehan and Jones, two very funny comedians, rendered their specialty, The Ash-Box Inspector, with their usual success. The Big Four made their usual hit. Larry Tooley, "The Teutonic Embassador," in his Dutch specialties, was fair. Mealy and Machey, Irish comedians, received several encores. George Learock and Georgie Tyler made the most of the characters they assumed in Lost in London. The other parts in the drama were taken by W. T. Melville, T. J. Langdon, Frank R. Foster, John C. Leach, Robert McNair, Scott Marble, Mary Booth and Emma Palmer. 27th, Grizzly Adams, by E. T. Goodrich, George Learock and Georgie Tyler and stock; olio by Dooley and Tenbrocke, Cogill Brothers, Edith Lyle and Charles Gliddin.

McVicker's: Denman Thompson as Josh Whitcomb. 27th, Den Thompson for another week.

Olympic (Z. W. Sprague, manager): The Dalziel-Lingard Burlesque co. put in its first appearance here in Oxygen; or, Gas in Burlesque Metre. The business has been good, and the co. can be pronounced a success, although with further practice their performance can be greatly improved. There is good material enough in the co. to present any burlesque properly. The cast in the burlesque was:

Prince Fritz, Crown Prince of Virgamen, on a reading tour with his tutor	Dickie Lingard
Hansel, Otto, His fellow students,	Alice Wright, Alice Loring
Van Fricassee, Burgomaster	Harry H. Brown
Suzel, his daughter	Alice Hastings
Franz, betrothed to Suzel	Roland Reed
Hermance, Gouvernante to Suzel,	Fannie Wright
Tarantula, Manager Grand Opera House,	Lillie West
Dr. Ox, Professor of Chemistry,	James H. Jones
Niklause	A. W. Maflin
Van Blazen, Herald	Annie Sutherland
Clerk of Council	George Grossman
Laetchen, Gretchen, Friends of Suzel	Lillie Voss, Miss J. Kronig

Miss Lingard acted with vivacity and dressed very prettily and tastily. Alice Wright and Alice Loring looked, sang and danced acceptably. Alice Hastings carried off the honors, as she is without doubt one of the best soubrettes on the stage. She also has a very pleasant voice, and dances gracefully. In her duet with Roland Reed she made quite a hit. Roland Reed, as the sleepy Franz, acted with his usual good taste and brought forth volumes of laughter. Fannie Wright took her part satisfactorily, and sang her solo with good effect. Lillie West, a pretty-shaped young lady, also blessed with a sweet voice and agile limbs, fully added her quota toward the success. A. W. Maflin, that old favorite, was as funny as ever, and danced in his usual grotesque and graceful manner. James H. Jones filled the bill as Dr. Ox. The others of the co. did well. The Three Ronaldos appeared in their specialties, although they had no connection with the burlesque. 27th, same co. in Robinson Crusoe.

Items: R. M. Hooley proposes to dispense with play-bills in store windows, if the other managers will unite with him. He states that he will agree to forfeit $1,000 if other managers will do the same in case an agreement to abolish this practice is arrived at. If this is done, it will do away with a great many passes. A meeting of managers has been called to consider the matter.—Manager Haverly will be back 27th.—Tony Denier reports excellent business, and left 25th to join his co. in Dixon.—A German co., with Bertha Frebach and Miss Von Trautman as stars, will play at McVicker's 26th.—Jules Freques, the juggler, left for Havana via New York, to join Orrin Bros.' Circus.—Charles W. Roberts of Hooley's staff left 25th for Ohio, on his annual vacation.—Harry Pearson plays in After Dark at National Theatre 27th, week.—Joseph Hatton, the well-known English novelist and reader, is in Chicago, visiting Mr. Franc B. Wilkie of the *Times*.—John McCullough appears at Haverly's 4th.—T. W. Keene will also be here during week of 4th, opening in Richard.—Nat Goodwin announces that he will produce Ozone, his new burlesque, at his next engagement here, which will be at Hooley's some time in January.—Mrs. Octavia Allen, who supports T. W. Keene, is an old Chicago favorite.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): That Maggie Mitchell retains her hold upon the affections of Cincinnati theatregoers is sufficiently evinced by the audiences present at the Grand during the past week. There is a witchery in her ways of which the public seems never to weary, and especially so is the fact apparent when she presents Lorle, Fanchon and Little Barefoot. R. F. Russell, the leading support, was formerly connected with Wood's Theatre, under Macauley's management, and has hosts of friends here. R. F. McClannin as the proverbial stage father is satisfactory, and Julian Mitchell in the low-comedy roles is fully up to the average. The co., taken in all, is a meritorious one and a decided improvement on the support of last season. The little lady begins her second week 27th with Fanchon. Pearl of Savoy and Little Barefoot will be presented later in the week. 4th, Rice's Surprise Party. 11th, Hearts of Oak. 18th, John McCullough.

Pike's Opera House (Louis Ballenberg, manager): Freaks, as delineated by that talented coterie, the Criterion Comedy co., has drawn crowded houses during the week. Mary Stuart, who has replaced Louise Sylvester in the character of the ancient spinster, proved herself an acceptable substitute, and made up the character admirably. Lamb as Dr. Ketchum suffers by comparison to De Wolf Hopper, who created the role last year. Messrs. Curran, Gilbert and Canby, and the Misses Davenport and Harkins gave creditable renditions of their respective roles. Manager Gosche has an excellent little party, a mirth-provoking play, and it is to be hoped will meet with the success his enterprise merits. 27th, The Favorites, a remarkably strong party, with Alice Oates as the leading attraction, open a week's engagement in Long Branch. Miss Oates is a great favorite in this city, and there is every prospect of a profitable week. 4th, the Comley Barton Lawn-Tennis party. 11th, J. B. Folk in A Gentlemen from Nevada.

Heuck's Opera House (Hubert Heuck, proprietor: James Collins, manager): Barlow, Wilson, Primrose & West's Minstrels closed 26th. Business for the week was simply immense. Aside from the performance of Milt Barlow, George Wilson, Cal Wagner, and the song and-dance artists, Primrose and West, the troupe possesses no remarkable feature calling for an extended notice. Harry Webber in Nip and Tuck 27th. 4th, the Rentz-Santley Novelty co. is underlined, succeeded 11th by Buffalo Bill.

Robinson's Opera House (R. E. J. Miles, manager): Ada Gray's two weeks' engagement terminated 25th, and notwithstanding the excellence of the programme, combined with the reduction of admission to popular prices, the venture cannot be said to have materially increased Manager Miles' wealth to any enormous extent. Ada Gray and co. will do the interior of Kentucky the coming week, opening at Paris 27th. Rial & Draper's Uncle Tom, assisted by trained bloodhounds and the Magnolia Jubilee Band, open 27th. The co. is advertised almost as heavily as the average circus, and if there is virtue in paper on the wall, should draw big attendance

Coliseum Opera House (F. Buchmann, proprietor; James S. Edwards, manager): Business during the past week has increased, Maude Forrester and her trained horse Lightning, in Mazeppa, constituting the attraction. O. B. Collins gave the star creditable support. The various members of the stock made the most of their minor roles. The play afforded Kate Edwards a chance of displaying her sweet voice in several popular selections. Miss Edwards is proving herself a versatile artist, and is in fact the best soubrette the Coliseum has ever possessed. The coming week Joseph Keen will appear in his version of Rip Van Winkle. 4th, D. E. Kalton in The Bushrangers. 11th, Joseph Proctor in Nick of the Woods.

Vine Street Opera House (T. E. Snelbaker, manager): As the season grows apace, the fact becomes apparent that Manager Snelbaker has struck this season a big bonanza. Standing-room only is the nightly order at this cosy little house. In addition to retaining all the old favorites, the following artists, Clark, Watson, Brevarde and Santelli, are announced, to open 27th. James D. Roome in his banjo act has proved a big card, and Charley Yale, in addition to his many other accomplishments, has developed considerable ability as clown.

Items: John Ogden of the Criterion left for Philadelphia 25th, to join the One Hundred Wives comb.—Will Epply, formerly connected with Megrue & Dykins, grain dealers in this city, is now occupying the position of business agent with Snelbaker & Benton's Majestics.—J. W. Thompson, manager of the Theatre Comique, Dallas, Tex., with his new co., comprising twenty people, passed through the city 21st, en route from New York.—Fred Roos, proprietor of the Atlantic Garden, one of the most popular resorts for the profession in this city, died suddenly 25th.—The Exposition is doing yeoman's service in behalf of our various managers, drawing thousands of visitors to our city and filling the theatres nightly.—Andy McKay, in advance of Nip and Tuck, arrived early in the week.—Manager Snelbaker departed for the East again 24th.—M. D. Conway lectures at Pike's 26th, on "The Wandering Jew."—Advices from the Julia A. Hunt co. report business good. The troupe is at present performing in the interior of Kentucky.—Joe Emmet is booked for the Grand, and if not attacked by one of his fast-recurring attacks of periodical indisposition, will meet with a warm reception.—Dick Johnson, advertising agent of Heuck's, had his watch and chain stolen from him 21st.—Mrs. Billisland, mother-in-law of James Douglass, died 19th in this city.—Marie Wolff, the well-known exponent of German theatricals, has arrived in the city, and will make her first appearance 26th, at Robinson's.—Business Manager John H. Russell of Child of the State arrived 26th.

Philadelphia.

Chestnut (Charles S. Morley, lessee and proprietor; William H. Daly, manager): Lester Wallack and co. did a good business last week. 27th, Frank Mayo in Van the Virginian, to a tolerably large audience. The piece is a success, but cannot begin to compare favorably with My Partner, Galley Slave or Fairfax. Mayo's acting was excellent, but I do not admire his talking with his mouth full, as he does whilst eating and drinking in Act I. It is vulgar off the stage, and why should it not be on? Affie Weaver, who played the heroine very prettily, was guilty of the same fault in Act II. Lizzie McCall was very good in a soubrette part, and Ruth Rich, a Philadelphia novice, has nothing of a novice about her. As Louise Manning she is very charming, and her song received a warm encore. 4th, Campbell's Matrimony.

Walnut (George K. Goodwin, lessee and manager; S. F. Nixon, assistant manager): Last week the Tourists did a splendid business. 27th, Mary Anderson opened in Ingomar, playing Parthenia to a large audience. 4th, Lotta.

Arch (Mrs. John Drew, lessee; Charles A. Mendum, manager): The superb performances of the Rivals have been witnessed all the week by the largest and most cultured audiences. The scholarly criticism which appeared in the last issue of THE MIRROR is so far beyond my poor ability, that I can only say that I admire the essay almost as much as I did the great performance which gave it birth. This week, the Rivals again. 4th, A Golden Game.

Chestnut Street Opera House (G. K. Goodwin, lessee and manager; J. Fred Zimmerman, associate manager): A big business all week with The Danicheffs. Charley Thorne seems to be as popular here as he is in New York, and in fact the same may be said of the entire Union Square co. This week Two Orphans, Charley Thorne and Marie Wilkins being the only ones, or rather the only two, left of the original cast. 4th, Bartley Campbell's own co. ("Yes! yes! yes yes! Yes-yes yes!") in Galley Slave.

Park (George K. Goodwin, lessee and manager): I have seen A Flock of Geese. It is stated on the programme that "five hundred dollars reward will be paid to anybody who can discover in this performance the least vestige of plot or probability." As I "could use" five hundred just at present, I tried for the reward; but, in the elegant language of the poker player, "I ain't win a pot." But I like the piece, and I like the "Geese." It is all about amateur theatricals; and where, at a rehearsal, the hero hugs the heroine in rather a realistic fashion and her husband (her "true and-true" husband) makes war on him, the situation is funny and the acting was good. What I like about the Geese is that there is life in it from beginning to end, and singing or dancing almost the whole time. Add Ryman and Alice Drayton are the best of the seven Geese. Rentz's Minstrels this week, and Cæsar's wife will not

attend; but I will. 4th, Annie Ward Tiffany.

Wood's Museum (George Wood, manager): There were three orphans at the museum last week, Esther Williams playing Louise, and Helen Ottolengui and Lillie Hinton alternating with each other as Henriette. Miss Williams deserves warm praise for her Louise, which, though of course inferior to Miss Claxton's, is much better than that of some very good people who have attempted it. As Miss Ottolengui and Miss Hinton both played Henriette, it is natural to compare them. Miss Ottolengui has the advantage of a better voice, and she does not mar her by play as Miss Hinton does by exclamations not set down in the text. Miss Hinton has a bad habit of exclaiming, "Oh, my God!" and she ought to correct it. In Act I. Miss Ottolengui was the best. In Act II. Miss Hinton was a shade ahead. In tableau the fifth, Miss Ottolengui's acting was superb. Her screams when she hears Louise's voice and is arrested by the guard, and her struggles to free herself, would do credit to an artiste of long experience. Miss Hinton was strong in this also, but was at best only a good second. In the hut scene Miss Ottolengui won the laurels. Taken as a whole, the two performances were very fine and very nearly equal. Mamie Wallace played Marianne admirably. Mrs. Saphore is the best Frochard I have seen except Marie Wilkins and Louise Eldridge; and Alice Roberts made a very pretty and good Sister Genevieve. Charles D. Herman was exceedingly fine as the Chevalier; George Wessels and Harry Wilson as Jacques and Pierre were not satisfactory, and Jay Hunt was first-rate as Picard. The business was very large, and Two Orphans will be continued this week. Miss Ottolengui will be the only Henriette. Horace Vinton, from the Gaiety, London, is the Chevalier, Herman does Pierre, Hunt is Jacques, and Fraser plays Picard. 4th, William D. Gemmill, ex-manager of Chestnut Street Theatre, will play a star engagement, opening with Hamlet, and during the week will be seen as Orlando in As You Like It.

National (T. F. Kelly, manager): Frank I. Frayne in Si Slocum was the attraction last week, and business was good. What attracted me, however, was the dog. I invariably go to a play in which a dog performs, and were it allowed I would throw a meat bouquet to the dog, as it is meet that I should. This dog is an artist. He pins the villain by the throat, saves his master, and does not wag his (the dog's) tail. The play was well performed, and revolvers were fired off all through it; but the magnificent bulldog pleased me most. The robbery of a real stage-coach was finely done. This week Harry Richmond in Our Candidate. 4th, Mr. Kelly's own co. in the spice of life—I mean in variety.

Items: Salvini will appear at the Arch, Nov. 29, and play a two weeks' engagement. The co. will talk English, and Salvini will stick to I-tal-i-an.—This week, as I have said, Bartley Campbell's Van the Virginian is being done at the Chestnut, and it may owe some of its success to Frank Mayo's good acting.—Next week Campbell's Galley Slave at the Chestnut Street Opera House, and his Matrimony at the Chestnut.—George Wessels has left Wood's Museum, and will go with Janauschek as her leading support. George expects to make a hit as Macbeth, and I hope that he will. He is a fine actor, but his Jacques in Two Orphans was not good.—Lillie Hinton, who is not playing this week, will probably attend all of Mary Anderson's performances.—Agnes Robertson's engagement here came out $500 on the wrong side.—Charles Fechter's Hamlet sword, presented to William D. Gemmill, by Mrs. Fechter, is on exhibition at Wood's.

Brooklyn.

Haverly's: Ben Maginley made his first essay as a star in this city last week, presenting at this house his new character of Deacon Crankett, in John Habberton's play of that name. The production was heralded in advance by an immense flourish of trumpets, assertions being made on every hand that the coming American drama had at last been found; that a character-impersonation was discovered, before which Joshua Whitcomb, Solon Shingle, and Uncle Dan'l would pale their ineffectual fires and retire from the stage in despair. With my expectations greatly raised, I sallied forth on Saturday night, fully prepared to experience an evening of the keenest enjoyment, in witnessing what the programme modestly termed "a new comedy-drama, containing the purest evidence of the artless simplicity of domestic New England life ever uttered to the world by any dramatic literateur." Instead of realizing my expectations, I found that all this preliminary puffing was simply the most arrant bosh; that Deacon Crankett, as a play, was a drama of ordinary calibre, fairly acted by a co. of average ability; and that the title role, as portrayed by Mr. Maginley, was a conventional impersonation of a good-natured countryman, with not a single attribute entitling it to recognition as a star part, either in its construction by the author or its delineation at the hands of the actor. Deacon Crankett is in five acts, and tells the story of a young man, Joe Thatcher, who experiences many ups and downs in life. Thatcher is robbed of his fortune by the failure of a stock broker, Gray. The latter, who is a mild-mannered villain, also wins away the hand of Miss Heatherton, an heiress, on whom Joe had lavished his affections. Gray, after turning out to be an embezzler and forger, "weakens on his villainy," so to speak, and after joining the Young Men's Christian Association (the presumption is that he does, otherwise on what basis could be explained the change of heart in the villain of such profound dye as this one). He reforms, makes good the losses to the victims of his fraud, and ever after is found in the ranks of the "goody-good." The heiress, who all the time has been rather sweet on Thatcher, and only kept from him by complications which the dramatist has seen fit to scatter thick about her, is at last allowed to become united to the object of her choice, and the play thereby brought to an end. The characters were assigned as follows: Deacon Crankett, Ben Maginley; Joe Thatcher, Joseph Wheelock; Mr. Heatherton, Harry Eytinge; Egbert Gray, Frank Roberts; Weazel, W. Henderson; Maxey, W. B. Murray; Dawson, A. W. Williams; Tom Curtis, George Wilson; Eleanor Heatherton, Marion Darcy; Mrs. Crankett, Annie Ware; Miss Peekin, Stella Congdon. Great stress is laid by the projectors of the Deacon Crankett boom, upon the fact that, "last, though not least, the piece does not contain a single suggestion of adultery, seduction or other uncleanness." An extract from a religious weekly, on the staff of which Mr. Habberton was at one time employed, is also given wide publicity, because it claims that every patron of the drama is under a lasting debt of gratitude to the author for his attempt to purify the stage in the writing of this alleged New England idyl. This is an insult to every theatre-goer of intelligence, and a gross calumny upon at least fifty different plays that we call to mind. To rank the twaddle of Deacon Crankett above the beautiful lesson inculcated by Robertson's Caste, or the sweet simplicity of the same writer's play of School, is sufficiently ridiculous, we think, without citing a multiplicity of comparisons that are equally strong.

Of the cast much cannot be said. Mr. Eytinge is the traditional heavy father to perfection. Miss Darcy, whom the local press were disposed to cavil at as amateurish and stilted, was painstaking and deserving of praise. Mr. Wheelock was as usual forcible and in earnest. While this actor is undeniable well-grounded in the tenets of his art, and occasionally is noticeable for a bit of really creditable work, he is also thoroughly handicapped with certain mannerisms that obtrude themselves most unpleasantly in nearly everything that he undertakes. Especially do we refer to his walk, which, in the phraseology of the day, may be said to belong to the "Wot de yer soy?" school. In his first entrance in act first, where Joe Thatcher advances to meet Eleanor in the Deacon's garden, Mr. Wheelock as he walked toward Miss Darcy, gave an exact imitation of Tony Pastor when singing a song called "The East Side and the West Side," in which Tony depicts a working boy of the Bowery stepping over to a female friend attending a dance at Walhalla Hall, and, in the East side idiom, exclaiming, "Soy, Kitty; don't yer want to dance wid a young feller?" This may be severe criticism, but I think it will be endorsed by every one who has ever studied Joe Wheelock's gait. This week Jarrett and Rice's Fun on the Bristol will be seen for the first time in Brooklyn, and will unquestionably draw large houses.

Park: Mary Anderson was the stellar attraction here last week. A change of bill was given at each performance as follows: Monday, Romeo and Juliet; Tuesday, Lady of Lyons; Wednesday, Evadne; Thursday, Ingomar; Friday, Love; Saturday, The Hunchback (matinee), and Bianca (evening). At the Wednesday matinee Miss Anderson did not appear; her support instead presented Tom Taylor's comedy of Still Waters Run Deep. This week Henry C. Jarrett's spectacular and operatic production of Cinderella.

Novelty: Anthony and Ellis' Uncle Tom's Cabin co. presented Harriet Beecher Stowe's famous story here last week to a succession of good houses. This organization, which is very popular in the provinces, render this play with the following cast: Uncle Tom, F. L. Howard; Simon Legree, Frank Allen; George Harris, C. E. Pierce; St. Clair, C. H. Day; Marks, C. E. Dudley; Deacon Perry, J. R. Raynor; Gumption Cute, C. H. Clark; Phineas Fletcher, R. H. Crossman; Sambo, John Carter; Quimbo, Alexander Williams; George Shelby, R. J. Gunn; Haley, Alexander Corbitt; Sheggs, J. L. Thomas; Topsy, Kate Partington; Eva, Mary Hillman; Eliza Harris, Mrs. G. H. Hillman; Mrs. St. Clair, Bessie Wilmot; Aunt Ophelia, Lizzie Brown; Emeline, Grace Wade. This week, Kate Claxton and C. H. Stevenson in The Two Orphans.

Hyde & Behman's: Gus Bruno, Mollie Wilson, Mlle. Baretta, Alice Bateman and Willis Pickert, John and Lea Peasley, W. T. Dwyer, H. M. Parker's trained dogs, and John Till's Marionettes, preceded a very amusing afterpiece here last week, entitled Primary Meetings, in which Billy Barry, Hugh Fay and Jennie Satterlee, assisted by Otto Burbank and Genie Howard, provoked an hour's incessant laughter at every performance from the large audience present on each occasion.

Items: A brief season of Italian opera is announced at the Academy of Music by Inez de Leon and troupe. The repertoire comprises Norma, Il Trovatore, and Lucretia Borgia. The performances are limited to four evenings, Sept. 30, Oct. 2, 4, and 6.—Hugh Fay has recently figured as defendant in a divorce suit.—At Hyde & Behman's Theatre may be seen a combination of theatrical fittings to which attach some most interesting reminiscences: The iron chairs, aisle carpets, drop curtain, draperies, borders, and a good portion of the scenery once did duty at Bryant's Opera House in Twenty-third street, New York City. These fittings were placed here in the Summer of 1879. This Fall the two large chandeliers that once depended from the proscenium of the Olympic Theatre, just razed in New York, have been placed in front of the private boxes of this establishment. Thus the gas fixtures that once looked down upon Laura Keene, Mrs. John Wood, and in later days upon Humpty Dumpty Fox, now beam upon the nimble-footed jig-dancer and brawny acrobat. "We all know what we are, but who indeed can tell what we may be."—A correspondent's lot is not a happy one. If business is light at one house, and the scribe doth so chronicle it, the manager is provoked. While if the writer should either omit to mention it at all, or else in the goodness of his heart endeavor to "let the facts down easy," the proprietor of a rival theatre is at once incensed, because his opponent's bad houses are not put on record, or the honor of a well filled auditorium is credited to any other establishment than his own.

Colorado.

LEADVILLE.

Tabor Opera (A. T. Wells, Jr., treasurer): Closed 18th, to remain so until Oct. 4. The Piercy comb. played to very poor houses the latter part of the week, and failed to leave a good impression on the audiences, the principal reason being their failure to play what they advertised, which led the citizens to believe they were unable to do so. Milton Nobles comes for two weeks 4th.

Items: Miss "Rena" started for N. Y. 21st.—The wife of James McDaniel, an old variety manager here, committed suicide 20th inst. by poison.

DENVER.

Forrester's Opera House (N. C. Forrester, proprietor): The Bowers engagement has been the greatest event of the season. The support is not more than fair, although Mr. McCollum and Mr. Knowles are doing very well. They have given us so far Camille, Lady Audley's Secret, Lucretia Borgia, Elizabeth, The Hunchback, and Mary Stuart. East Lynne, Ingomar, and Macbeth are still on the list. The legend of "standing room only" has been displayed almost every night. Another treat is in store for us next week, as Milton Nobles opens for one week 27th.

Palace Theatre (Ed. Chase, proprietor): Last week's programme is still continued, with slight variation. I am informed that the management is looking about for more room.

Items: R. S. Wires, agent for Milton Nobles, is in town.—A foot race has been arranged between King Hedley, an actor, and Austin Banks, a runner of some note in Colorado.—P. L. Wheeler has gone into partnership with Alf Wyman, and will accompany him on his trip through Montana. Mrs. Wheeler will do minor parts in the company.—Charles Norris of the Languishe co. has joined the Wyman comb.—Katie Putnam is announced for Oct 18.—Mr. Languishe will play in the Wigwam during Fair week, with a good co.—Mrs. Bowers will benefit on the 24th, in Ingomar.—The probable manager of the new opera house is the question. The rent of the house will be $16,000.—Again I am informed by the news dealers that The Mirror's run here is still increasing rapidly.

Connecticut.

NEW HAVEN.

Carll's Opera House (P. Carll, proprietor): Manager Dan'l Shelby opened 20th with the co. as given last week, some thirty strong. The fame of the theatre, and the prospect of a fine performance, drew a large audience. The piece was Married Life, and in production was far behind Tuesday's performance, when Fanchon was given. By universal consent, Miss Cartland took the leading part as well as ever it has been done in New Haven. 22d, East Lynne; 23d, Fanchon; 24th, Sea of Ice; 25th, matinee, East Lynne; Sea of Ice, evening. The matinee was the greatest surprise sprung upon the manager, as it called out an extremely large house. In Sea of Ice we were shown the capacity of the house for spectacle. We have never had anything approaching it. In fact, I fear it nearly overshadowed both play and co. So many plays in so short a time, with rather poor opportunity for rehearsal, made some distressing faults apparent. This week will be given Sea of Ice for one more night, followed by Rip Van Winkle, Three Guardsmen, and Constable Hook. The house and co. deserve better patronage than they have had thus far. Manager Shelby, after this week, will go to Springfield for two nights, Worcester, Halifax, St. Johns, etc., as he says, until "these torchlight processions are over with."

New Haven Opera House (Near & Clark, managers): 21st, Clinton Hall's Strategists, to good business. 25th, matinee and evening, My Partner, under Thayer, Smith & Moulton. There was a fair house in the afternoon, evening packed. Coming: 29th, Sol Smith Russell; Oct. 1, 2, the Knights in Otto; 8th, 9th, Mrs. Ettie Henderson; 12th, Fun on the Bristol.

Grand Opera House (Clark Peck, proprietor): 24th, the Howards in Uncle Tom. Business good. 25th, matinee, again to large business. Evening, Streets of New York, by the same co. Coming: Oct. 1, 2, Annie Ward Tiffany; 7th, Tony Pastor, our old friend.

Items: This has been a great week for New Haven. Besides the opening of Carll's Opera House, the sum total of performances given is thirteen for the six days.—On Saturday we had a pleasant chat with Mr. C. H. Smith, of Thayer, Smith & Moulton, the Bonanza circuit operators. He reported six performances going on that evening under their auspices, and his card shows they have control of some thirty companies, all A1.

WEST MERIDEN.

Wilcox Opera House (T. H. Delavan, manager): 20th, Harry Miner's Rooney gave a very good show to a good house. Clinton Hall's Strategists 22d and 23d, to good business. Performance first-class. Maude Granger in Two Nights in Rome 24th, to a large audience. Sol Smith Russell 28th, and the Knights 30th.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): The past week has been a busy one for this city in the amusement line, and was auspiciously opened on Tuesday evening by Aldrich and Parsloe, in My Partner, under management of Thayer, Smith & Moulton. It seemed as though they were perfect when here last Fall, and still improvement could be discovered this time. They had a full house and a splendid reception. It is a pity Mr. Campbell could not have seen this audience rather than a rainy night one, as he did on his first visit here. On Wednesday Mr. Harry Miner's Rooney was here. Our walls were first papered with *Reilly*, and afterward covered with *Rooney*; Jodgers were thrown out that "*Rooney* will appear," and then a lot of old house bills with his name omitted. Result: no one knew whether one or the other, both or neither, could be expected. This uncertainty manifested itself in a light house, as might have been foretold. The performance was good throughout. To show how general the doubt as to the facts of Mr. Rooney's appearance was, the next morning's paper in noting the show said, "the performance of Reilly or Rooney—you may take your choice—in his Irish comicalities was the feature." On Thursday evening Kate Claxton, supported by C. A. Stevenson and her own co., gave us a splendid rendering of the Two Orphans, which, barring the long curtain waits, was duly appreciated by a fair audience. Finally on Saturday we had Maude Granger, matinee and evening, in Two Nights in Rome. The experiment of a matinee was successful, and drew out a good house, and the evening performance was equally well patronized. Miss Granger has always been a favorite here, having lived in this city for some years prior to going upon the stage. The new play gave general satisfaction. For this week we have nothing announced but Sol Smith Russell, in Edgewood Folks, on Monday evening.

New National Theatre (J. K. Newton, manager): Business has been rather light, owing to the attractions at the Opera House, political parades, etc. Nothing especially noticeable in the performance, unless it was the singing of Annie Boyd, a new face to us. Departures: Annie Boyd and Clooney and Ryan, to Boston; D'Alve Sisters, to Philadelphia; the Hayles, to Louisville, to open Oct. 4. New people: Minnie Farrell, Frank E. McIntosh and the Leland Sisters, Charles and Annie Whiting, Howard and Coyne and Master Roberts, the pocket edition of Pat Rooney, late with Harry Miner.

WATERBURY.

City Hall: 20th, Amy Stone, to small audience. 23d, My Partner, to large house. 24th, Kate Claxton (Two Orphans), to packed house. Booked: 29th, an Uncle Tom; Oct. 11, Fun on the Bristol; 12th, ye Pirates.

BRIDGEPORT.

20th, The Strategists, to light houses. 21st, Beatrice Strafford, Reader, to ditto house. 23d, Howards Uncle Tom. 24th, My Partner, to small audience. Coming: 30th, Sol Smith Russell; Oct. 2, the Knights; 13th, Fun on the Bristol.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Shannon's Golden Game last week pleased all who saw it; but I am sorry to say the attendance was not all that this really fine play by a good co. deserved. There are but few of the regular theatre-goers in the city as yet. As the Golden Game was produced in New York, and was reviewed at length in The Mirror, I need say but little about it; but I would like to know why Mr. Parkes dresses a Russian Baron in Knickerbockers. Herrmann this week; Tourists, Oct. 4.

Ford's Opera House (John T. Ford, manager): Leavitt's Specialty comb. drew better houses last week than a great deal of the show merited. There are some very good things, and some "just horrid," especially the Life of an Irish Laborer, which closed the performance the evening that I was present. I think it would be well to give something less noisy and disgusting. The performance of the Garettas, one of the best things on the bill, had to be omitted the latter part of the week, as one of Mme. Garetta's pigeons picked her eye so badly that she was unable to appear. Grau's French Opera co. in La Fille du Tambour-Major, 27th. Hickey's Oh be Joyfuls, Oct. 4.

Theatre Comique (Jake Budd, manager): The Fall and Winter season opens this week with Sid C. France in Marked for Life—the Melrose Sisters, Kittie McDermott, Frank Livingstone, Harry Lloyd, Harry and Emma Budworth, George and Marie Nelson, Conway and Farrell, Jake Budd, and a large stock co.

Georgia.

COLUMBUS.

Springer's Opera House (F. J. Springer, manager): The Big Four Minstrels, in order to get in advance of the circus cos., canceled some of their dates and came in on short notice, inaugurating the season to a packed gallery, but to only fair business down-stairs, owing to the untimely notice and inclement weather.

MACON.

Ralston Hall (Turpin & Ogden, managers): Templeton's Star Alliance 20th and 21st, double bill each night. Business light. Alice Vane, the leading lady of the co., is a great favorite with our theatre-goers, as was testified by several complimentary calls.

Masonic Hall (G. B. Wells, manager): Edwards' Ghost Show, 24th and 25th, to fair business.

Arena: W. C. Coup's Circus exhibited 22d. Big crowds.

Items: Major Burke, lightning drill, has left the Big Fours.—Nellie Heywood of Templeton's co. severed her connection with the same in this city, to join John T. Ford's co., at Richmond, Va., of which she was a member last season.

ATLANTA.

De Give's Opera House: 21st, 22d, Big Four Minstrels, to very good business. Fay Templeton Star Alliance had fair business 23d, 24th, 25th.

Arena: Rain did not prevent Coup from having packed tents 24th.

Item: Mirror on sale at Lovejoy & Pitchford's, 13 Peachtree street.

Illinois.

BLOOMINGTON.

Grand Opera House (Tillotson & Fell, managers): Nick Roberts' Humpty Dumpty to a full house. He had the largest Republican rally and torchlight procession ever held in this city to play against, but notwithstanding this every seat was filled. The matinee in the afternoon was very large. The co. was much improved from last year. In fact, the co. are all good, with the exception of Cool Burgess, who relies too much on his past reputation and is too loud.

Durley Hall (Dr. George Smith, manager): Has been quiet. The Graves comb. and Jay Rial's Humpty Dumpty both cancelled. Nip and Tuck 25th; Buffalo Bill 29th; Tony Denier Oct. 5.

QUINCY.

F. F. Mackay and Louise Sylvester in Our Flirtations 21st, to fair house. Edwin Hammond and Miss Sylvester are great in song-and-dance and banjo act. Gus Williams, 28th; John McCullough, 30th, and Oct. 1.

BURLINGTON.

23d, Hoey and Hardie's Child of the State, to a $200 house. Performance highly satisfactory; scenery and costumes being very fine.

Items: Mr. B. H. Grover of Jay Rial's co., and Mr. J. H. Robb of Gus Williams', were in town this week. We had the pleasure of meeting Mr. Daniel Kelly, treasurer Hoey and Hardie co., and found him a most estimable gentleman. Buffalo Bill co. is in town to day (24th); prospects good.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Harry Webber in Nip and Tuck 23d, to good house. Buffalo Bill appears 25th; John McCullough 27th to 29th; Tony Denier's Pantomime co. fills out the remainder of the week, opening on the 30th.

Adelphi Theatre (William Laird, proprietor): Business good. Gallagher and Clark closed 18th, and 20th, the Bertram Sisters, Burt Stowe and Billy Wiley made their bow.

Cook's Hall: A variety performance will be given the whole of next week by amateurs, aided by Capt. Bogardus and sons in feats of markmanship.

ROCK ISLAND.

Harper's Theatre (Benjamin Harper, manager): 21st, Hoey and Hardie in A Child of the State, to fair biz.; show good. 22d, Buffalo Bill, to excellent biz. Booked: Oct. 4, Gus Williams; 5th, Robson and Crane: 25th, entire week, Horace Herbert comb.

ELGIN.

Du Bois Opera House: The Dalziel-Lingard Burlesque co. 18th, in Oxygen, to a large and enthusiastic audience. Sprague's Original Georgia Minstrels come 27th.

DANVILLE.

Lincoln Opera House: 24th, Rial's Humpty Dumpty, to one of the largest houses ever drawn in this city.

PEORIA.

22d, Harry Webber in Nip and Tuck, to a small audience. The Hoey and Hardie comb. in A Child of the State 25th, to a full house. Coming: Tony Denier's Humpty Dumpty 27th; Buffalo Bill, 30th; Gus Williams Oct. 5.

Indiana.

TERRE HAUTE.

Opera House (C. E. Hosford, manager): Gus Williams in Our German Senator 18th, to a good house. J. K. Emmet in Fritz in Ireland was booked for 25th, but canceled. Hoey and Hardie's Child of the State is booked for 29th.

INDIANAPOLIS.

Theatrical matters promise unusual attractions during the coming week, and being State Fair week the prospects are flattering. The new English Opera House will open 27th, as announced, with Lawrence Barrett in Hamlet. This new theatre is the finest in the city. The reserve for the week shows every seat taken. Alice Oates comb. will follow Oct. 4.

Dickson's Grand Opera House (J. B. & George H. Dickson, managers): Herne's Hearts of Oak this week, to be followed by Collier's Banker's Daughter.

Park Theatre (J. B. & George A. Dickson, managers): All the Rage one week, closing Oct. 2.

Academy of Music (Fred Felton, manager): Attendance fair. 4th, Morgan and Mullen, Addie Johnson, Minnie Chapin, Marion and Curby, Billy Wolf and Tillie Graham.

Gilmore's Zoo (Will Turner, manager): Good week. The following appeared: Lilly Howard, Billy Reels, Ross Sisters, the Dutch Mendels. Richardson and Young are among the prominent arrivals.

RICHMOND.

Phillips' Opera House (N. L. C. Watts, manager): Frank Mayo in Van the Virginian drew a $201 house 20th, regardless of outside political celebration. Affie Weaver is as fine a leading lady as ever appeared before a Richmond audience.

Grand Opera House (Vaughan Bros., managers): Will reopen 27th, with the New York Criterion co. in Freaks.

Items: Jim Currie, the murderer of Ben Porter, has settled down as a machinist at Vincennes, Ind.—Forepaugh shows Oct. 9.

VINCENNES.

Opera House (William Green, manager): 24th, Callender's Georgia Minstrels, to very fair house.

Iowa.

CEDAR RAPIDS.

Union Opera House (C. G. Greene, manager): Leadville Minstrels 22d, Goodwin's Froliques following on the 27th.

DAVENPORT.

Burtis' Opera House (Howard Burtis, manager): A Child of the State 22d. The comb. was the best that ever appeared in a historical play in this city, and Messrs. Hoey and Hardie won a great deal of praise by their fine acting. Fair house. 23d, Buffalo Bill to a crowded house.

KEOKUK.

Opera House: Child of the State, 24th. Coming: Gus Williams, 29th; Buffalo Bill, Oct. 1; Mackay-Sylvester Comedy co., 8th; John T. Raymond, 13th; Harry Webber, 19th; Den Thompson, 25th.

Item: The new opera house is progressing finely—will be finished by mid-winter at furthest.

Kansas.

TOPEKA.

Milton Noble's 17th and 18th, in The Phœnix and A Man of the People, to excellent business. A minstrel troupe calling themselves the Georgia Minstrels, were poorly billed for 20th. Their brass band being a big card, they drew a good house. Suffice to say the show was very thin. The greatest event thus far this season was the engagement of the Piercy comb. 21st and 22d, with matinee. They presented Deception, Diplomacy, and at matinee Forget-Me-Not. This is an extraordinary fine co. From here they go East to Joliet, where they close the season, and thence to New York. Coming: Gulick and Blaisdell's Hop-Scotch 27th; John T. Raymond 28th; John Dillon 30th; Louise Sylvester Oct. 1 and 2; Emma Abbott 8th and 9th.

HAMILTON.

Academy of Music (Joseph Kneeshaw, manager): 20th and 21st, Rosa D'Erma in concert, to small audience; 22d to 25th, Herrmann, to large business; 27th to 29th, Joseph Murphy; Oct. 1 and 2, Lotta.

LEAVENWORTH.

New Opera House: The Piercy comb. of San Francisco gave Deception 23d, and Forget Me-Not 24th, to good business. Co. excellent, and Sam Piercy a good actor, Lewis Morrison and Kate Denin are with the co.

German Theatre (Ch. Shubert, manager): Opened 19th for the season, with an excellent co. and three stars, to a large audience. The stars, Miss Minna Marchent, George Wagner and George Fichtel, are excellent actors, of some reputation on the German stage. The piece was From Step to Step. The next performance will be Oct 3—Doctor Klaus—and will be followed by new pieces every week.

Kentucky.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, manager): J. M. Hill's All the Rage opened this house for the season 20th, for one week, and played to good business. The play made a pronounced hit. The management deserves praise for the able manner in which the settings were made, especially the scene representing the departure of the boat for Long Branch. On Friday night the house was packed with the "bon ton" of the city. 30th, Child of the State, three nights and a matinee.

Louisville Opera House (John T. Macauley, manager): Closed week of 20th. Booked: 28th and 29th, B., W., P. & W.'s Minstrels.

Knickerbocker (Nellis Borden, proprietor; Billy Baker, director): The usual good business was the result during the past week. The California Quartet were billed, but failed to appear. Mulligan and Quinlan were substituted, and made a hit in their "Lightning Changes," making three distinct changes of costumes, double, which is a great novelty on the variety stage. Departures 26th: Varney and Debar, Clark Hillyer, Morgan and Mullen, and Minnie Chapin. Arrivals 27th: Mealy and Mackey, Della Trudell, Bessie Dunham, the MacAvoys, Fred, Annie and Will; Trudell and Rowan, Tommy Barton. Retained: Clark and Edwards.

Buckingham (W. H. Whallen, proprietor): The best show since the opening was given this week, and large houses have been the reward. Departures 26th: Murray and Murphy, Lamartine Bros., Billy Robinson. No announcements.

Items: John Snyder, formerly with the Agnes Wallace-Villa comb., leaves here 30th, to join the stock co. at the Adelphi, Toledo.—Minnie Raye, formerly Mrs. Baker, wife of Baker, of Baker and Farron, is at the point of death with consumption. She was taken to the city hospital 16th. Her friends, who reside in Buffalo, N. Y., can hear from her by writing to John Morrissey, stage manager of the Buckingham.

OWENSBORO.

Grand Opera House: The Bergers 20th, to a large house. The Globe Comedy co. follows Oct. 13, (Fair) week, and Julia A. Hunt's Dramatic co. 22d and 23d.

Item: The managers of the Grand Opera House request to say—in contradiction of a falsehood in the D. N.—that Marie Prescott did a large business every night she played.—By judiciously advertising in The Mirror, Messrs. A. Hill & Co. have secured a long list of attractions, among which are John T. Raymond, Holman Opera co., Frank Mayo, Maggie Mitchell, Fannie Davenport, Power's Paragon Comedy co. and many others.

Maine.

BIDDEFORD.

City Hall (John Garside, manager): Haworth's Hibernica, 21st., to good house.

Clark and Marble's Tile Club drew a ir audience 23d.

PORTLAND.

City Hall: 24th, 25th, Pirates of Penzance to very p oor business. Cause—increase of prices and absence of Laura Joyce, who was extensively advertised.

Item: The Knights appeared in Otto 21st and 22d, at the new theatre.

Massachusetts.

LYNN.

Music Hall (George W. Heath, manager): Booked: Oct. 1, opening of the Star Course, with Annie Louise Cary; 2d, Sol Smith Russell; 4th, New Evangeline comb.; 6th, opening of Manager Heath's People's Concert Course, with Helen Potter's Pleiades.

Theatre Comique (Frank Whitney, manager): Has not had very smooth sailing. Barney McNulty and Master Barney, after receiving one-half of their salary in advance, suddenly skipped in the middle of the week. Business has been very good considering the drawbacks. Booked: Fanny Herring, in French Spy; Gus Wallis and Edward Reed, for Oct. 4 and week.

Items: James Wright, one of the managers of the Theatre Comique, has sold out his share and returned to Hartford.—Manager Heath has been offered by the Grand Army Post at Portland a very flattering offer to come to that city in November and play his original part in his own drama of The Drummer Boy, but has been obliged to decline.—Lillian Chandler of this city, the popular young violinist, appeared at the Worcester Musical Festival the past week.—Efforts are being made to purchase the Theatre Comique and remodel it, and make it a popular resort.

GLOUCESTER.

The Tile Club open Bradstreet & Saunders' "Star Course," when the Idle Hours of that brilliant co. will be given, Oct. 1. The performance is to take place in City Hall, which will be lighted by 300 Chinese lanterns, and appropriately decorated with bunting, etc., while a band concert and fireworks are promised for an outside display. Annie Pixley, Joe Jefferson, Fun on the Bristol, Buffalo Bill, Fanny Davenport, Maggie Mitchell, Minnie Palmer, and a few other engagements have already been made, but the dates are not yet obtainable. Charle Burnham of this city has lately been appointed treasurer of the Globe, Boston.

SALEM.

Mechanic Hall: The Knights in Otto, 20th, to a good house. Booked: Clark and Marble's Tile Club, 30th; Rice's New Evangeline, 5th.

CHELSEA.

Academy of Music (J. B. Field, manager): 21st, Our Gentlemen Friends (George Holland), to fair house.

SPRINGFIELD.

Opera House (W. C. Lenoir, manager): Last attraction, Harry Miner's Rooney. Coming: The Knights, 28th; Two Nights in Rome, 30th; Halford Sauce comb., Oct. 1; New Evangeline, 2d; Fun on the Bristol, 16th; George Edgar, 17th.

TAUNTON.

Music Hall (White Bros., proprietors): 21st, Aberle's Minstrels, to a fair house. 23d, Fun on the Bristol, to a large audience. John A. Stevens comes 29th, three nights; Oct. 1, Harry Miner's Rooney; 5th, Howard Athenæum co.; 7th, Pirates of Penzance. Oct. 20, 21, 22, South Mass. Church Society, assisted by professionals, in festival.

Item: A band of Hindoo jugglers and snake-charmers will make their American debut in this city Dec. 3.—Beecher and Phillips are booked for lectures.

Michigan.

DETROIT.

Detroit Opera House (Joseph Brooks, proprietor): "Fine feathers don't make fine birds," neither does fine scenery constitute a fine play. The above remark covers the point in regard to the alleged play called Hearts of Oak, which filled this house the past week. The next time I give a dollar to see half-a-dozen supes in rubber coats swinging lanterns and letting the hose squirt on them from above (real rain), or to sit through nearly three hours of rot for the sake of seeing a baby bite an old man's finger, or a blind man sit on his own tombstone, I hope some kind friend may show me the error of my ways! Still, it draws and makes money. To sum it all up, the good points were audiences, scenery, baby, cat, and pork and beans (so Herne says); while on the other hand, under the head of indifferent and bad, were the play, co. (excepting Herne and W. H. Crompton), and entertainment afforded. This week Collier's Banker's Daughter. Next week C. L. Davis, first half, and Nat Goodwin's Froliques the latter half.

Whitney's Grand Opera House (C. J. Whitney, proprietor): Haverly's Georgia Minstrels, for the last three nights and Saturday matinee, filled this house from pit to dome. Everybody obeyed the instructions to count them (100), and seemed satisfied with their lesson in addition. All the originals, Kersands, Devonear, Mack, et al., were on hand—so was the first named mouth, which constituted no small amount of amusement to the audience. Barney Macauley will present his comedy, A Message from Jarvis Section, for the last half of this week.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): Haverly's Colored Minstrels 20th, before a $750 audience. The co. is not up to the general high standing of Mr. Haverly's Enterprises, and with the exception of the vocal and instrumental music the performance was poor. 21st, Lawrence Barrett, supported by an excellent co., commenced an engagement of five nights before a very large and fashionable audience. The opening play was Julius Cæsar, in which Mr. Barrett appeared as Cassius and Louis James as Brutus. During the remainder of the week the co. presented Marble Heart, Hamlet, Richelieu, Rosedale, Merchant of Venice, and David Garrick, before a succession of packed houses.

YPSILANTI.

Opera House: John McCullough 20th, to a very large audience. The Maxwells, under leadership of George H. Maxwell, balance of week to light houses. Coming: Tony Denier's Humpty Dumpty Oct. 11.

MUSKEGON.

Opera House (Fred L. Reynolds, manager): Emma Abbott Sept. 16, Donavin's Tennesseans 18th, and John McCullough 21st, all to good houses, McCullough's the best, about $600; Abbott nearly $500, many staying away, owing to a report that she would not sing.

KALAMAZOO.

Union Hall (J. Chase, manager): The Wreiner's Bell Ringers and Concert co. to a $60 house 23d. Webb's New Orleans Minstrels, 25th.

Minnesota.

ST. PAUL.

Opera House (John X. Davidson, manager): 22d, 23d, Nat Goodwin's Froliques in Hobbies. This was Mr. Goodwin's first appearance in St. Paul, and he was accorded an enthusiastic reception by large and fashionable audiences. His imitations of noted actors were finely given and quickly recognized. Alice Burville, a most charming soubrette, and the piquant little actress, Jean Delmar, are fine vocalists. Jennie Weathersby, a versatile actress, carried the palm in her artistic make-up as Euphemia Bang and the Fairy. Charles Bowser and Harry Vaughn filled their several roles very satisfactorily. Come again, Nat; there will always be a warm welcome for you in St. Paul. The Nathal English Opera co., which made a very favorable impression during its visit last season, will begin an engagement on the 27th, for one week, opening in Fatinitza.

Conley's Varieties: Good business. Jennie Andrews, McGill and Ryland and James Donaldson are among the new arrivals.

MINNEAPOLIS.

Criterion Theatre (Bryton & Carver, managers): The co. gave Iron Mask 17th, 18th; Geneva Cross week of 20th. Both plays well presented, Messrs. Bryton, McDowell and Lloyd doing fine work. Mrs. McD. was charming as Gabrielle in the latter play. Mary Warner week of 27th.

Academy of Music (Herrick Bros., managers): 24th, 25th, Goodwin Froliques; 29th, 30th, Nathal opera co.

Item: I regret to announce the withdrawal of the McDowells from the Criterion co. They had become great favorites here.

Missouri.

ST. LOUIS.

Olympic Theatre (Charles Spalding, proprietor): Gus Williams last year made a most emphatic hit in his farcical comedy of Our German Senator, and on Sunday evening, 19th, notwithstanding the fact that it was a very stormy night, the house was crowded. The piece is much the same as it was last season, there being but few changes in the cast. Dora Stuart played Mrs. Dinkel in a lively and humorous style. Maggie Arlington repeated her success as the Adventuress. Emily Bigelow as Flora, and Julia De Young as Fannie, were the new faces, and did well. Hudson Liston made the most of the lively Judge Spruce—a good piece of character-acting. Archie Boyd did his dead-beat Bohemian character splendidly, like one to the manner born. J. F. Stevens did full justice to Col. Bruce, while Al. Murdock gave an interesting impersonation of the clerk, Bertie Benton. Gus Williams fairly captured his audiences. His songs, sayings and recitations were uproariously received. Business continued very big during the week. 27th, J. B. Polk, in A Gentleman from Nevada.

Grand Opera House (John W. Norton, manager): Nick Roberts' Humpty Dumpty opened 19th. The three clowns, Grimaldi, Dromio and Pedro, continue the chief features of the show. The veteran Harry Leslie is an excellent Pantaloon, while C. W. and Sophy Ravel made a dashing Harlequin and Columbine. A number of special features are introduced, including Cool Burgess in his negro acts, the Mendoza Brothers in gymnastics, the Etzeltine Sisters in dances and club-swinging, Charles Omweg in contortion act. Erratic Emmet is billed for two weeks 26th. Manager Norton went East early in the week to get the "erring brother" in good shape, and bring him home in condition to carry out his engagement.

Pope's Theatre (Charles Pope, proprietor): Rial and Draper's Uncle Tom, with its fine stock of realistic scenery, dogs, donkey, and large band of Jubilee singers, has fairly packed the house, hundreds being turned away on several occasions. Two performances were given daily, the prices being twenty-five, thirty-five and fifty cents. The piece was finely presented, the requirements of the cast being fully attended to. 27th, Haverly's Genuine Colored Minstrels, 100 strong, one week.

Theatre Comique (W. H. Smith, manager): A splendid variety show is being given to splendid business. The new faces were Crandall and Eastwood, in German dialect specialties; Billy Buckley, in a laughing act, and Gus Hill in a neat club-swinging act and juggling feats. Following remain: the Fieldings, Manchester and Jennings, Dolph Levino, Louise De Luisi, Edith Lyle, Maggie Bursel, Mlle. Desiree, the Burgesses, and Sellon and Burns.

Miscellaneous: Lizzie Priest had a fine concert at Mercantile Library Hall, 22d.—Harry Leslie, of the Nick Roberts Humpty Dumpty troupe, makes a tight-rope ascension every evening prior to the performance.—Dolph Levino gained much applause during the week for a fine and rapid sketch of Phelim Toole, the late hero of the St. Louis Fire Department.—Esher Bros. are doing a fair business at the St. Charles Street Alhambra.—Charles Pope anticipates a reduction of prices for matinee performances.—All three theatres are giving Wednesday as well as Saturday matinees.—Flora E. S. Pike will have a fine bill for her testimonial Oct. 1, at Mercantile Library Hall.—The Globe Theatre is drawing big audiences with a good variety show and sensational drama,—A testimonial benefit was tendered to S. J. Wheeler by his friends; the same came off at Apollo Hall 22d.—The Pickwick Theatre will be opened 27th, by the wizard Mortimer.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): 23d, Gulick and Blaisdell's Hop-Scotch, to very fair business. Miss Manfred is the bright particular star. Her rendition of "Bird of the Mountain" was simply superb. Coming: Mackey & Sylvester Comedy co., 24th and 25th; John T. Raymond, 28th and 29th; John Dillon, Oct. 1 and 2; Emma Abbott, 6th; Roshelle Dram. co, 8th and 9th. Manager Craig will please accept thanks for courtesies shown THE MIRROR.

Apollo Theatre (Ed Howard, manager): Good business. New people 27th: Fred Huber, Kitty Allyne, Thomas Dalton, Silvia Ellsworth, James Larkin, Irene Somers, Frank Cummings, Howard and Alton.

Items: Uncle Tom Brown gave me a pleasant call last Monday. He says he always likes to shake hands with THE MIRROR. Well, he can bet his last trade-dollar THE MIRROR likes to shake hands with him. He is ahead of Mackey and Sylvester, and is as jubilant and high spirited as ever.—Manager Howard has returned from his Mexico (Mo.) trip, where he took a co. during Fair week, but says people down there don't appreciate a pumpkin show or a good variety co.

HANNIBAL.

Mozart Hall: 25th, Mackay-Sylvester co. in Our Flirtations, to a fine audience. Gus Williams 27th. McCullough Oct. 2.

Nebraska.

OMAHA.

Academy (D. A. Griffen, manager): 20th, the Gulick-Blaisdell Attraction No. 3, three nights, followed by No. 1 remainder of the week. Hop Scotch is just what is claimed for it—a musical oddity, without plot, rhyme or reason, but full of laugh. The co. is a good one, and gave pleasure to all who saw them. The first night's business was small, the second about $140 better, and the last saw every seat in the house above and below taken. Last night (23d) Attraction No. 1 (John Dillon) made its appearance to a a house crowded to suffocation. Probably 200 were turned away. The play, Electric Light, was written for John Dillon, and fits him to a T. 24th and 25th, will be Jinks' Babies, and Saturday night Electric Light.

Items: It is now an assured fact that we are to have a new opera house. Mr. Boyd, the projector, has just returned from Chicago and Indianapolis, where he has been inspecting the theatres, and has concluded to build after the model of the new English Opera House at the latter place, having arranged for the plans with the builders of that house.—John Blaisdell is spending the week here looking after the interests of his cos., in which he is ably seconded by his treasurer and business manager, Mr. Hooley, a son of R. M. Hooley of Chicago. Claude De Haven, their advance, has also been in town.—The St. Elmo Theatre has been crowded all the week, and the owners are contemplating moving into more spacious quarters.

New Hampshire.

MANCHESTER.

Smyth's Opera House (A. D. Stark, manager): John A. Stevens in Unknown, 20th, to a fair house. Clark and Marble's Tile Club came 21st. The audience was not large, but made up in enthusiasm what it lacked in size, every song being double encored at the least. The best features were the singing of Lizzie Harold, and the fine character acting of Ed Marble and Frank Budworth. William Carroll made a capital servant; his banjo playing was excellent. Anthony & Ellis' Uncle Tom 22d, gave a good show to a large audience. A co. called the Halford Sauce comb. came 23d, to very poor business. Sam Lucas was the star. The Hyer Sisters gave a very pleasing entertainment 24th, 25th, to good business. My Partner 29th, and Pirates of Penzance Oct. 2; F. S. Chanfrau in Kit Oct. 7.

PORTSMOUTH.

Music Hall (John O. Ayers, manager): 20th, The Tile Club, under management of Messrs. Clark and Marble, in a musical satire entitled Idle Hours. The audience were completely captured after the first five minutes, and shouts of laughter filled the house till the curtain fell. A stormy evening prevented a large audience being present. 23d, Pirates of Penzance to $310. Most fashionable audience of the season.

Franklin Theatre (A. Stavers, proprietor): This new house is completed. It is in the centre of the city, on the main street, and occupies a part of the new Franklin buildings. The seating capacity is 900. The general plan is similar to the Park Theatre, Boston. The stage is a model of convenience, and is 60x23 feet. The curtain is 24x32, and is finely painted by Goldstone & Union of Boston, with a scene in the harbor of Genoa.

CONCORD.

The Tile Club delighted fair houses 24th and 25th. The piece is being steadily improved. My Partner 30th; Pirates of Penzance Oct. 1.

New York.

ALBANY.

Leland Opera House (J. W. Albaugh, manager): Sol Smith Russell and his co., in the pretty pastoral drama, Edgewood Folks, held the boards to an average good attendance. The play made a very favorable impression and possesses far more merit than the average modern comedy-dramas. As the story of the play has been thoroughly told through the columns of THE MIRROR, I will not enter into detail. Of the star, whose merits are so well-known as a character actor, it is only necessary to say that in Edgewood Folks, he has secured a play in which he has an ample opportunity of displaying his different characters. That he was successful, was attested by the enthusiastic reception he received nightly. Charles Rockwell, a very gentlemanly actor, although evidently cast for a part beneath his abilities, made a very favorable impression. Walter Lennox, Sr., as Fosdick Skinner, and Nellie Taylor, as Hulda Jane Hardwick, were well nigh perfect, and afforded great amusement. Carrie McHenry made a very pretty and charming Faith. Mattie Earle was also a very pleasing Annie Dilloway. Mr. and Mrs. Sol Smith, B. T. Ringgold and J. W. Lanergan acquitted themselves with credit. 27th, 28th and 29th, George Edgar, supported by Mrs. Emma Waller and co., in King Lear and Othello; 30th and Oct. 1 and 2, Mrs. Ettie Henderson in her new play, The Mountain Mystery; Oct. 4, Ada Cavendish.

Martin Opera House: Slavin's Comedy co. which was billed for 20th, 21st and 22d, only played one night, on which occasion, I believe, there were about twenty-five people in front. 23d, 24th and 25th, Campbell's Galley Slave. Business on the opening night was only fair, but as the merits of the play and co. became known to the public, good business followed, and the Saturday matinee was the largest of the season.

Tweddle Opera House (W. Appleton, Jr., manager): 28th, the English actress, Beatrice Strafford, in Readings for a local charity. 30th, Oct. 1 and 2, matinee, Rice's Bijou Opera co.

Wood's Novelty Theatre (Harry Wood, manager): Standing-room only was obtainable for late-comers during the past week. Open 27th: Kine Bros., Boyd and Sarsfield, the Hassons, Billy and Nellie; Dollie Sharpe, Sam Lang, Fanny Bernard, Ned West, Little Tutie Hayes, child actress; and George A. Hill, in the melodrama On the Trail, supported by the stock co.

Items: Elliot Dawn, author of Prejudice, and manager of the Annie Ward Tiffany co., spent a day with your correspondent during the past week.—Isaac Levi, late of Harry Miner's New York theatre, has been appointed head usher at the Novelty.—George A. Hill, who is a star at the Novelty during the coming week, is a native of this city.—Margaret Mather, a young and very prominent New York amateur, will make her professional debut during the Edgar engagement.

SYRACUSE.

Grand Opera House (Philip S. Lehnen, manager): Galley Slave 20th and 21st to good business. Syracusans have been looking forward to the coming of Agnes Leonard. For some reason or other the houses were but fair. Miss Leonard is a fair actress, but has a play of the most sensational order.

Shakespere Hall (S. Bastable, proprietor): The Candee Juvenile Opera co. gave Pinafore 25th and 26th to good biz., and gave a good performance.

Items: There will be nothing, theatrically speaking, at either house until October 4, when Abbey and Hickey's Humpty Dumpty comb. appear at Wieting; Lingard's Burlesque co. at the same house 11th and 12th; Hearts of Oak to follow.—If there were more gentlemen in the ranks of the profession like Mr. J. M. Burke, manager of the Galley Slave co., it would be a pleasure to meet them.

KINGSTON.

Sampson's Opera House (Phil Sampson, manager): Giles and Potter's Uncle Tom drew good houses 20th and 21st. Mme. Rentz's Minstrels billed for 29th. Joseph Sefton, in Rip Van Winkle, booked for Oct. 5. New Orleans Minstrels 6th.

Music Hall (Cornelius Burhans, manager): Giles and Potter's Uncle Tom 22d, to a good house. This is, I think, the best Uncle Tom party that has ever visited our city. Mme. Rentz's Minstrels 30th.

Items: The fact that Snelbaker and Benton had the best paying house in Kingston from their starting out until they reached Albany, I am happy to say puts Kingston up head as the best show town along the Hudson.—Rumors of a new Opera House on the ground floor are looming up again, but I fear the present generation will never see the project carried out.—Showmen wanting back numbers of THE MIRROR can obtain them of Henry B. Ingram, correspondent, Kingston, N. Y.

BUFFALO.

Academy of Music (Meech Brothers, proprietors): 20th, 21st, 22d, the Stewart Family, Mr. Richard Stewart, Sr., and Richard, Jr. and the Misses Docy, Maggie and Nellie, in Rainbow Revels. There is little in it that is attractive to the American amusement-seeker. They sing well together, and possess undeniable talent, and what they do is done fairly well. They entertained fair sized audiences, and gave way to one of the most laughable entertainments that has been presented here in a long time. The co. is most aptly named "Mitchell's Pleasure Party." The co. is composed of five people, and they are kept busy from the rise to the fall of the curtain. There is not a drag or hitch in the performance, and not a vulgar or ambiguous term used, nor the least approach to vulgarity, and the most fastidious may take in Mitchell's Pleasure Party, assured of an evening's entertainment of rich and rare pleasure. Mr. Mitchell informs me that he has bookings for the entire year, and has so far met with the greatest success. 27th, 28th, 29th, E. E. Rice's Bijou Opera co., and balance of the week Agnes Leonard. Oct. 4, 5, 6, Mary Anderson; 7th, 8th, 9th, Lingard-Dalziel Burlesque comb.

St. James Hall (C. G. Flint, lessee and manager): 22d, 23d, 24th, 25th, the Boston Ideal Uncle Tom's Cabin co. to good-sized audiences.

Adelphi Theatre (Joe Lang, manager): The past week Messrs. Cauldwell and Flynn gave us an excellent representation of the refined Irish character. Lena Cole possesses a musical voice far above the average of ballad-singers, and won deserved applause. The Horbs, Dan and Gussie, are good in their character sketches. Hawkins and Kelly, Baby Hart, "Senator" Frank Bell, Trixie Vernon, and Holmes and Malcolm, gymnasts, made up the balance of a good programme. Week of 27th, Mr. Charles Foster in Saved at Seven; Ed Barnes and Edith Sinclair, H. W. Eagan, Jennie Farrell, Lew Cole, Ada Forrest, Harry Clark and Lena Cole. These, with the stock, will no doubt give a fine entertainment.

UTICA.

Opera House (John Abercrombie, manager): Annie Pixley 21st, to a fair house. Agnes Leonard 22d and 23d, in Woman's Faith, to poor houses. Lehnen's Juvenile Fatinitza 24th and 25th, to poor houses. 30th, George Holland's Our Gentlemen Friends. Oct. 1 and 2, George Edgar; 5th, Hickey's Humpty Dumpty.

ROCHESTER.

Corinthian Academy of Music (Arthur Luetchford, manager): The Stewart Family in Rainbow Revels 23d, 24th and 25th, to fair houses. The Holman English Opera co. 27th, one week.

Grand Opera House (Brooks & Dickson, managers): W. C. Mitchell's Pleasure Party in Our Goblins 20th, 21st and 22d, to medium business. Agnes Leonard, by F. M. Chapman's Dramatic co., will appear in Woman's Faith: or, Oregonian Life in '55, 29th and 30th. Snelbaker and Benton's Majestic Consolidation Oct. 1 and 2.

Items: We understand that the scenery of the Grand is to be overhauled and several new scenes added.—Manager Luetchford of the Academy deserves praise for the elegant stage settings he has provided for his house.

HORNELLSVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, manager): Ford and Denham's Masqueraders Oct 1; Boston Ideal Uncle Tom co. 2d; Oliver Doud Byron 11; Frank I. Frayne 13th; May Fiske 18th; Harry Richmond 20th; Four Seasons 21st; Enoch Arden comb. 27th and 28th.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Annie Pixley in M'liss 20th. Her first appearance here; house fair. If she returns a full house is assured. Galley Slave followed 22d, to a good house. The Holman Opera co. are billed to appear in The Enchantress 25th. Abbey's Humpty Dumpty co. Oct. 1. Slavin's Comedy co. 4th and 5th.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Nothing doing the past week. Oct 1, John Thompson; 4th, Ford & Denham's Masqueraders.

BROCKPORT.

Ward's Opera House (George R. Ward, manager): The Wilkinsons in East Lynne 21st, to good house; John Thompson 28th, in Around the World.

YONKERS.

Washburn Hall: 21st, Oliver Doud Byron; good house. 22d, the Howards in Uncle Tom; ditto house. 27th, Rentz Minstrels.

North Carolina.

CHARLOTTE.

Ford is negotiating for the Opera House for the Centennial week, and I hope he will succeed in getting it, as there is a bonanza in store for the man who does. The marriage of Belle Mackenzie "crushed" many of our young men who had been "mashed."

Ohio.

CLEVELAND.

Opera House (L. G. Hanna, manager): Collier's Banker's Daughter attracted only fair houses last week. This famous play was seen here last season, when its merits and demerits were fully discussed, and the only novelty connected with its presentation this year is a slight change of cast, which has added very materially to the co.'s strength. F. C. Bangs now plays the part of John Strebelow—and plays it grandly. Majestic in physical proportions, the possessor of a deep and mellow voice, he invests the character with a massive dignity and a degree of force which, in the most passionate scenes carries everything before it. Signor Majeroni now does the Count de Carojac, and seems perfectly fitted for the part. His foreign accent is delightfully real, his polished manner and speech is very like that of the typical Frenchman, and the gradual revelation of his jealous rage is artistically made. The part of Lilian has been placed in the hands of Anna Boyle, a young actress of the emotional school, who proved quite satisfactory in the earlier scenes, but hardly equal to so thrilling a denouement as the parting (for instance) with her husband in the fifth act. Miss Boyle is the possessor of a handsome face, a winning voice, a petite but graceful form, and plenty of ambition; hence there is no apparent reason why she may not in due time become a star of no small magnitude. Mr. and Mrs. Charles Walcot as George Washington Phipps and Florence St. Vincent Brown, renewed their last season's popularity. The characters of Lawrence Westbrook, Messrs. Babbage, Brown and Routledge, were ably handled by E. L. Tilton, Harold Forsberg, J. A. Wilks and A. H. Stuart (all of last year's co.), and the lesser characters were fully up to the standard. This week, Thorn and Darvin, the "world-renowned illusionists," assisted by the three Rinaldos, in grotesque dances, etc.

Academy of Music (John A. Ellsler, manager): Charles L. Davis has just closed a highly successful three nights' engagement. The house was actually jammed from top to bottom at each performance, and many were turned away unable to procure even good standing-room. In fact the old Academy has not enjoyed such a boom for many a long day. Minnie Palmer's Gaiety co. appear this week. Her new play, A Dime Novel, is vaguely announced, but there is no certainty that it will be produced. I hear that Scanlan is not with the co. now. Miss Palmer will probably regret the loss of so able an assistant. The Academy will be closed next week for repairs. It strikes me this ought to have been done before the season opened.

Theatre Comique (B. C. Hart, manager): Strong counter-attractions did much to lessen the regular attendance last week, and the programme was not so long as usual, but some of the features were pretty good, particularly the Four Emeralds, in Irish business, and the musical sketch of Edith Sinclair and Ed Barnes. This week the following: Addie Rogers, Harris and Wood, Julia Emmons, Miss M. Gray, and Billy Maloney, Charles H. King, Allie Smith, Charles and Lulu May and Gracie Burton.

Items: Miss Fanny Marsh, formerly manageress of the Portland (Me.) Theatre, occupied a box at the Academy last Thursday evening.—The Opera House programme has a new and neatly illuminated heading.—Prof. Zitterbart, leader of the Opera House orchestra, might introduce some fresh musical selections to advantage.—Mr. T. C. Tegethoff has resigned his position as treasurer of the Academy, and contemplates taking a dramatic co. on the road. Mr. T's familiar and kindly face will be missed from the box-office window. Mr. J. D. Shannon, a local newspaper man, has been appointed to the vacancy.

COLUMBUS.

Comstock's Opera House (Theodore Comstock, proprietor; Frank Comstock, business manager): A "phenomenal success" might be written of C. L. Davis. Crowded houses greeted him 20th and 21st. Frank Mayo, the statuesque actor, had good houses at matinee and evening 25th, when he appeared as Davy Crockett and Van the Virginian. His Van is a tame and queer performance; too much Davy Crockett in it; too many incongruities in the piece to make it appear real, although that was probably the stage manager's fault. It appeared ridiculous to see cotton snow drifted over the front of a scene, while in the background were shade trees and sun-beaten rocks; and richly paneled walls are rare things in blacksmith shops. Then to have Van sitting calmly at an open window with the little child, in a room with no fire, and comment on the moonlight, while outside is supposed to be a bitter cold Winter night, causes one to feel uncomfortable as to the result. Affie Weaver struggled heroically with the role of Kate Calvert. Pretty Lizzie McCall is a neat soubrette. Samuel Reed tried to make some fun out of Gingle. Taking it altogether, the entertainment was flat and uninteresting. In one of the early acts the piece was "guyed" from the gallery, which called forth a prompt rebuke from Mayo, who requested the police to look out for the unruly ones.

Grand Opera House (Col. Theodore Morris, manager): About 100 seats were reserved for the Emmet engagement, and his non-appearance 22d, 23d, proved quite a disappointment to many. Coming: Gill's Goblins 5th, 6th; Agnes Robertson 8th, 9th, as Jessie Brown in The Siege of Lucknow.

Items: Location—Opera House. Scene—Doorkeeper taking tickets for Davis' performance. Time—7:45 p. m. *D. News* man appears and shows credentials. D. K.—"What's this?" D. N. man—"My credentials." D. K.—"What credentials?" D. N. man.—"*Dramatic News*." D. K—"Where's it published?" D. N. man—"In New York." D. K.—"Don't know it; never heard of it." D. N. man—"Where's Mr. Davis?" (Mr. Davis, sitting near door, is called.) D. N. man—"Mr. Davis, don't you recognize my credentials?" Mr. D.—"Let me see—what credentials?" D. N. man—"*Dramatic News*." Mr. D.—"*Dramatic News*? Where is it published?" D. N. man—"Why, in New York City, of course." Mr. D.—"Now, see here, young man; I'm an old New Yorker, and have lived there most of my life, but you can't *Dramatic Noose* me. No, sir. Never heard of such a paper. Good evening." D. N. man retires crestfallen. This is the little "racket" C. L. Davis is giving the boys all over the country. He is a great admirer of THE MIRROR, and wishes it every success.—D. B. Hodges, late of Haverly's London Mastodons, but now in advance of Alice Oates' Long Branch co., passed through from the East 21st, giving us the latest regarding Emmet's spree in Pittsburg.—Miles' Juveniles barely got out of town, their baggage being held until the boys tished up their last nickels. It is also rumored that the Gentleman from Nevada's baggage was attached by the 'bus men.—J. K. Burke, ahead of Gill's Goblins, is expected daily. Nearly a ton of printing awaits him.—A. M. Deshinger, janitor at Comstock's, fell through a trap during Davis' performance, dislocating his right arm at shoulder and breaking the collar-bone in two places.—J. B. Miller, city bill poster, has increased his force—a girl.—Adelaide Phillips, of the Boston Ideal Opera co., sent a very handsome floral cross to be placed on the casket of the late Mrs. J. H. Beebe.—J. Harry Shannon, the boy orator, is in town, giving an exhibition at Comstock's, Sunday evening, 26th.—C. L. Davis was presented at the Asylum for Insane 21st.—The Livingston Brothers (Frank Pirrung, John Muritz and Charles Reuch), about to sail for Australia with W. W. Cole's Circus, were born and reared here, making their debut with Sell's Bros., and remaining with them

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND THE ONLY EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

HARRISON GREY FISKE, EDITOR.

Published Weekly at No. 12 Union Square, New York, by

THE MIRROR NEWSPAPER COMPANY, PROPRIETORS.

SUBSCRIPTION:

One year.....$2.50
Six months.....$1.25

ADVERTISING.—Transient advertisements must be paid for strictly in advance; Professional Cards, $3 per quarter. Advertisements received up to 1 P. M. Wednesday. Foreign advertisements and subscriptions will be received by HENRY F. GILLIG & CO., American Exchange, 449 STRAND, LONDON, W. C.

THE MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches.

Entered at the New York Post Office as "Second Class" mail matter.

Make all checks and money-orders payable to THE NEW YORK MIRROR, 12 Union Square.

NEW YORK, OCTOBER 2, 1880.

Mirror Letter-List.

Abbott, Emma (3)	Hofele, F. W. (2)
Bird, George	Hickey, S. M.
Belgarde, Adele	Holland, George
Burgess, Neil (3)	Harris, Wm.
Barnes, W. D. (2)	Ingraham, Prentis
Barrett, Lawrence (7)	Jarrett, H. C. (3)
Belden, Clara	James, W. St. T
Benitz, John J.	Jackson, Minnie
Baker & Farron	Kenyon, Lida
Bonner, Robert	Keene, Tom W.
Belmont, Grace	Knight, Geo. S. (2)
Burville, Miss, telgrm	Kiralfy Bros.
Burke, J. M.	Leece, Miss Mary
Brown, Tom	Levanion, Alfred
Callee, Myron	Leonard, John J.
Carroll, J. W. (2)	Lotta. (2)
Clapham, Harry	Lawrence, Atkins
Clifton, Marie	Miller, Jennie
Cummins, Ellen	McGinnis, Charles
Conquest, George	Marsh, W. L.
Collier, James	Mahn, H. B.
Claxton, Kate	Miller, Joaquin
Cherie, Adelaide F.	McDonough, Tom B.
Chanfrau, Frank	Morris, Clara (pkge.)
Cody, William F.	Modjeska, Mad.
Clapham, G. T.	Mackay, F. F. (2)
Cavendish, Ada (2)	McCullough, John (3)
Clarke, Harry	Murphy, Joseph
Campbell, Bartley	Mitchell, Maggie (4)
Connor, Capt.	McKay, Andy
Church, Edw. A.	Mayer, W. R.
D'Arcy, H. A.	McDonough, J. E. (2)
Denier, Tony	Montgomery, Mr.
Davenport, Fanny (2)	Mordaunt, Miss M.
De Forest, Gussie	Morton, Charles
De Castro, M.	Nelson, W. B.
De Estee, Helen	Night, Geo.
Dobson, Frank	Price, Edwin (3)
Dunn, Julia E.	Pixley, Annie (2)
Duncan & Cassidy	Polk, J. B.
Du Breul, A. F.	Palmer, Minnie (2)
Dracy, H.	Potter, Helen
Edouin, Willie	Pratt, Charles
Emmet, J. K. (2)	Rodney, Addie
Fox, Annie	Remetze, Ella
Frohman, Gus	Rosenfeld, Sydney
Fitzgerald, Alex.	Rigby, James
Florence, W. J.	Roberts, Richard E.
Fuller, George F.	Rickaby, John
Farrell, Minnie	Shandley, Lillie
Furbish, Charles E.	Smith, John P.
Fitch, Florence	Snyder, G. S.
Grey, Ethel	Sargent, Harry (pkge)
Granger, Willis	Scott, Lester F.
Gosche, Jacob,	Sothern, E. A. (2)
Grover, B. H., Tel'gram	Stewart, Richard
Gorman, Richard	St Felix Sisters.
Gilbert & Sullivan	Smith, Geo. L.
Garthwaite, Fannie	Temple, Louise (4)
Gayler, Frank C. (2)	Thomas, A. S.
Germon, J. D.	Vosburgh, E. B.
Grau & Wolfsohn	Williams, Bart.
Gillette, Will,	Wright, Wilhelmina
Hall, Harry F.	Warde, Fred B.
Herrmann, The Great	Weber, Sophie
Hearne, James	Wall, Harry.
Harrison, Alice (2)	Warner, John (2)
Hall, Clinton.	Zimmerman, Ed.

Wallack's.

LESTER WALLACK...Proprietor and Manager

This theatre will open for the TWENTY-NINTH REGULAR SEASON on THURSDAY EVENING, SEPT. 30, 1880, with Shakespeare's delightful pastoral comedy of

AS YOU LIKE IT,

which will be presented with New Scenery, Costumes and appointments. The cast will include MANY ESTABLISHED FAVORITES, with several NEW CANDIDATES FOR POPULAR APPROVAL.

Box office open Monday, Sept. 27.

Haverly's Fifth Avenue Theatre,

Broadway and 28th St.

J. H. HAVERLY..... Proprietor and Manager
DANIEL FROHMAN.....Acting Manager.

SECOND WEEK.
SECOND WEEK.

FANNY DAVENPORT in AN AMERICAN GIRL, Written for her by ANNA DICKINSON.

SECOND WEEK.
SECOND WEEK.

THE MOST SUPERBLY COSTUMED PLAY EVER PRESENTED IN AMERICA.

Abbey's Park Theatre.

(The handsomest theatre in the metropolis.)

HENRY E. ABBEY.....Lessee and Manager.

Second and last week of THE COMLEY-BARTON COMPANY IN LAWN-TENNIS, a new peculiarity in two acts, by B. E. Woolf, author of Mighty Dollar. Entirely new scenery and effects. Act First—Lawn Tennis. Act Second—The Man Tamers' Club. Introducing in Second Act an original Operettina by B. E. Woolf, entitled DJAKH and DJILL. (Jack and Jill)

Every evening at 8. Saturday matinee at 2.
GENERAL ADMISSION..... FIFTY CENTS.
Wednesday, Oct. 6, A BAFFLED BEAUTY.

Madison Square Theatre.

STEELE MACKAYE.....Manager

EIGHTH MONTH OF HAZEL KIRKE.

240th PERFORMANCE.

Haverly's Niblo's Garden Theatre.

J. H. HAVERLY.....Proprietor and Manager.
E. G. GILMORE.....Associate Manager.

Last week. POSITIVELY. Last week.

Compelled to withdraw in the midst of success.

KIRALFY BROS. KIRALFY BROS.
Greatest of all spectaculars,

AROUND THE WORLD IN EIGHTY DAYS.

Wednesday, Sept. 29, Last Matinee but One.
Saturday, Oct. 2, Last Grand Matinee.

MONDAY, October 4, MISS ADELE BELGARDE as HAMLET.

Booth's Theatre.

HENRY E. ABBEY.....Lessee and Manager
Third Week of
THE BOSTON IDEAL OPERA COMPANY.
Every evening at 8. Saturday matinee at 2.
In SUPPE'S brilliant comic opera,

FATINITZA.

with an unequalled cast, including Miss Adelaide Phillipps, Marie Stone, Mr. Myron W. Whitney, Mr. Tom Karl, Mr. H. C. Barnabee, and a large chorus, comprising the entire strength of the IDEAL COMPANY.

New and beautiful costumes, original scenery, Enlarged Orchestra under the management of MR. S. L. STUDLEY.
GENERAL ADMISSION ..... FIFTY CENTS.

Daly's Theatre.,

A Solid Success Standing Room Only.
EDGAR FAWCETT'S New Comedy of Manners and Mishaps.
OUR FIRST FAMILIES.
OUR FIRST FAMILIES.
James Lewis, Charles Fisher, John Drew, Leclercq, Conway, Miss Laura Joyce, Ada Rehan, Miss Gilbert and Fannie Morant.
MATINEES WEDNESDAY and SATURDAY.

San Francisco Minstrels.

Opera House, Broadway and 29th st.

RECEIVED WITH ROARS OF LAUGHTER.
Frank Dumont's new piece,
PLEASANT COMPANIONS.
HARRY KENNEDY and his FUNNY FOLKS, and the famous "Sons of Momus."
Billy Birch, Charley Backus, George Thatcher, A. C. Moreland, E. French, the great Ricardo, Johnson and Powers.
The great Vocal Sextet and Boy Choristers.
MULLALY'S ENLARGED ORCHESTRA.
Seats secured. Matinee Saturday at 2.

Haverly's Fourteenth St. Theatre.

Corner of 14th Street and 6th Avenue.

J. H. HAVERLY.....Proprietor and Manager.

Matinees Wednesday and Saturday.

Monday, Sept. 27, and every evening of the week, for the last times,

LEAVITT'S
Grand English Opera Burlesque Company.
In the highly successful play of

CARMEN.

Monday, Oct. 4, first time in New York, the English version of the Opera Bouffe,
LA FILLE DU TAMBOUR-MAJOR,
The Drum Major's Daughter.

Theatre Comique, 514 Broadway.

HARRIGAN & HART.....Proprietors
JOHN E. CANNON.....Manager
Every evening and Wednesday and Saturday Matinees, HARRIGAN & HART will present Edward Harrigan's latest issue,
THE MULLIGAN GUARD PICNIC.
New Music by Braham, new scenery by Witham, Mechanical Effects by Cutler.

The New York Mirror has the Largest Dramatic Circulation in America.

THE NEW YORK MIRROR *is on sale every Thursday noon at all the news stands in this city, and in out-of-town places as soon thereafter as can be reached by mail and express.*

THE MIRROR'S CIRCULATION.

THE AMERICAN NEWS COMPANY, NEW YORK.
MANAGER'S OFFICE, Aug. 20, 1880.

MR. H. G. FISKE, 12 Union Square:

DEAR SIR: On investigation I find that the cause of complaint from the readers of your paper, that they cannot secure it from the dealers at the usual time, is owing to the fact that you do not go to press early enough to supply us with all that we require to send by first trains on the day of its publication; or else your facilities for printing are not sufficient for the demand.

Please bear in mind that at this season of the year we are paying you nearly twice the amount of money for the sales of your paper that we were paying you in October and November of last year, and hence we require nearly twice as many copies to supply the demand.

If it continues to increase in the same ratio it will be necessary for you to make arrangements to give us our entire supply early on the morning of publication, in order to satisfy the trade; and this is the only thing that can be done to prevent the complaints from dealers and the public that your paper cannot be had on day of issue. Respectfully yours,

PATRICK FARRELLY, Manager.

Reef Topsails and Haul All Taut.

Only five weeks now remain before the Presidential election is held. Most intelligent men of both parties believe that the election is virtually decided and that the depositing of the ballots will be a mere formality; but, however this may be, there are certain political ceremonials to occur during the coming weeks that will try the souls and the treasuries of our enterprising managers. The combat deepens—on, ye braves, who fight for glory or fat offices! Mass-meetings, processions, speeches, torchlights, banners, bands, all the paraphernalia considered necessary to fire the popular heart and win votes or hold voters, will be employed during these last few weeks with renewed vigor and enthusiasm. Many people will not be able to go to the theatres because they want to go to the political meetings, hear the speeches or see the processions. Many other people will postpone their visits to the theatres because they do not like to pass through the crowded streets while mass-meetings are in session or processions in progress. Last Thursday night, for example, it was almost impossible to cross from one side of the street to the other, as the streets were turned into rivers of fire by the torches of a political procession, and every theatre suffered on that evening from the interruption of traffic as well as from the opposition of this free outside show. We have previously warned our managers that such an opposition was impending, so that none of them can be taken by surprise. During the next five weeks we shall have plenty of just such demonstrations and just such evenings. Last week all places of amusement felt the burra choop—which the World defines as the sudden calm that precedes the storm. Alarmed by this unnatural drop—or rather, by the drop which would be unnatural in October during any other than a Presidential election year—several managers instantly changed their programmes, a due record of which will be found elsewhere. In some cases the change is decidedly for the better; in one, at least, we considered it ill-advised.

Should our managers be informed, authoritatively, that, for certain irrefutable reasons, the number of people who could come to their theatres for a month in advance was inexorably diminished by one-half, what ought they to do? What does the proprietor of a hotel do when such information is conveyed to him? Or the manager of a railroad—what does he do? The hotel-keeper reduces his expenses by half; the railway manager cuts down his trains accordingly. Now, it is as certain as figures that only about one-half the usual number of theatre-goers are available during the last weeks of a Presidential contest, and our managers must face this fact and prepare for it if they can. If he has a successful play on the boards he has no choice but to keep it there; but there are many outside expenses which he can reduce, and we especially advise him not to be discouraged because his success diminishes instead of increasing before the election. It is not the play that is losing its attraction; it is the canvass which is engrossing theatre-goers. He must reef topsails, haul all taut and weather the storm, certain that his artistic success will bring him ample pecuniary rewards after the balloting is over. Three, at least, of our theatres are in this peculiar, but pleasant, predicament. They have successes; they cannot change their bills, no matter how the business drops, until their plays have finished their runs. But, at several houses, the way is clear for rapid changes of bill, so as to attract the same people over and over again, as at the opera. Whenever this can be done we strongly advise it. Where the whole bill cannot be changed, the introduction of a new song, a new dance, a new feature of any kind will be beneficial. Better change the attraction every week, or every fortnight, if it be not popular enough to keep, or until after the election, than run the risk of a third week of bad business. Combinations that are bound to play out a certain number of nights will find this change of bill a great pecuniary relief. Only those combinations that have only one piece and have fallen upon these ante-election dates will suffer severely. A glance at our advertising columns will show that some of our shrewdest managers are trying to double the number of theatre-goers by inducing everybody to come twice to see a new piece or a revival. The coming storm is not a cyclone. We all know how long it will last, how it must end, and what prosperous trade-winds will blow again after it has spent its fury. Let us hope that there will be no wrecks, and face its dangers gallantly.

The Philosophy of this Season of Costumes.

Much attention has already been attracted by the new department of Stage Fashions which we have added to the contents of THE MIRROR. That department is in charge of a lady journalist whose wise and witty work was at once recognized by many of our contemporaries, if we may judge from the numerous quotations made from her articles. Such a department has come to be a necessity in this season of costumes. Among the expenses of modern managers that for the dresses of a new play hold a disproportionately high place. Stock actresses can no longer afford to find all their own modern costumes, as they did in the good old days; and the manager would be swamped if he agreed to dress all his actresses; so generally a compromise is effected by which the actress agrees to find two dresses, and the manager all after two. Even with this division of the expense, anybody who knows anything of the cost of a lady's costumes—and few husbands are ignorant upon this point—can easily calculate how large a capital is required to dress a piece in the modern style. For this style many people are disposed to hold Sara Bernhardt responsible. They believe that the reports of her extraordinary costumes at Paris incited our actresses to emulation, and that her approaching engagement and the vast millinery preparations she is announced as making to capture America have driven the profession here into still greater extravagance in dress, and have rendered this year memorable for the season of costumes. The dresses of a play are now as thoroughly advertised and must be as critically noticed as the acting. For Miss Davenport's five new costumes in An American Girl, at the Fifth Avenue, she could not have paid less than a thousand dollars. The twenty elaborate toilettes of Our First Families, at Daly's, would be cheap at double that money. The eccentric dresses, for both ladies and gentlemen, in Lawn-Tennis, at the Park, must have cost a pretty penny. Five thousand dollars would scarcely cover the original outlay for the costumes of Around the World, at Niblo's, although the Kiralfy Brothers were able to purchase them from the London Alhambra Company for less than half that amount. You cannot go into any reputable place of amusement, from the San Francisco Minstrels to Harrigan & Hart's, without being struck with the money that must have been expended in dressing the performers. Every evening the public is invited to inspect, at the various theatres, about twenty thousand dollars' worth of elegant toilettes.

There were splendid dressers upon the American stage before Sara Bernhardt was heard of, and we do not consider the great French actress responsible for the present theatrical craze for dry goods. The growth of the mania has been gradual, but it is of home production. London, which is much nearer Paris than New York, has not yet succumbed to the furore; but by next season it will smother the English stage in silks, satins and laces, and it is there regarded as a plague of American, rather than French, origin. Bernhardt made no such impression in London by her costumes as Mrs. Florence has done. Indeed, few if any of the marvels of millinery which are now astonishing our theatre-goers can surpass the wardrobe which Mrs. Florence has exhibited here during the past three seasons, and with which she is now paralyzing London. Modjeska made a costume sensation when Manager Fiske introduced this great artiste to the English-speaking world at the Fifth Avenue; but her costumes were remarkable rather for taste than for costliness. Mary Anderson, who made her successful debut at the same theatre before Modjeska, did not depend upon expensive dresses. Miss Davenport, who reigned as a stock actress where she now shines as a star, was always noticeable for her costumes. The papers used to speak of her as an extravagant dresser, and some of the critics fell into the mistake of supposing that her talent was in her clothes, not in herself. Under Mr. Daly's management a great deal of money and attention was devoted to dress, and Miss Agnes Ethel's costumes were talked about before Miss Davenport bore the satin banner of supremacy. Clara Morris was the exception in this line of prominent actresses—we had almost written this clothes line. Before Mr. Daly's epoch, the French actresses imported by Papa Bateman were the queens of the wardrobe. Occasionally an American star actress distinguished herself by her dresses. We remember when theatre-goers raved over Matilda Heron's imported gowns, over the rich robes of Mrs. John Wood, over the simple elegance of Mrs. Davenport-Lander, over the Bostonian millinery of Miss Kate Reignolds. Nobody ever spoke of the costumes of Miss Kate Bateman. This brings us back to the first of the American costume queens—Mrs. John Hoey, at Wallack's. There may be more showy dresses now, and the prices of them may be dearer, but certainly none can be more tasteful and more sensational than those with which Mrs. Hoey used to delight the public and excel all the actresses of her day in the new plays of that famous period.

To us, who believe that the Stage holds the Mirror up to Nature now, as in Shakespeare's time, the explanation of this season of costumes is easy. Ladies off the stage dress more richly and extravagantly than ever, and consequently the ladies on the stage are forced to the same extravagance, since they are supposed to represent people of fashion in modern plays. One has only to glance over the review which we have made, from the present time back to Mrs. John Hoey, to see how the queens of the stage have increased their expenditure for dress exactly as the country grew in prosperity and luxury. There have been intervals during which that prosperity halted and that luxury was temporarily abandoned, and these periods have been marked by the appearance of successful actresses who did not depend at all upon their costumes for their popularity. The same sort of a review of the French stage would disclose the same coincidences. It has long been a proverb that English actresses did not know how to dress; but the same thing has been said a thousand times of English ladies generally. Within the past three years a rage for extravagant costumes has seized upon English women, and within the same time we have begun to hear of millinery upon the English stage. Even before that date—say some seven years ago—a London manager advertised "the ladies' costumes by Worth of Paris; the gentlemen's by Poole of London," and found that this line drew better than any other advertisement. When ladies like to wear fine clothes they will go anywhere to see them, and why not to the theatres? The "openings" at dry goods and millinery stores have been regularly advertised and criticised for years past, long before the theatrical managers took the hint for their costume openings. So long as extravagant costuming is kept within artistic limits it will do no harm, and nobody need complain. When Mrs. Hoey, years ago, became so addicted to splendid dressing that she costumed Ernestine luxuriously, a clever critic remarked in the Herald that, instead of selling her hand, in the play, to save her father she should have paid his debts with her diamonds and set him up in business again by disposing of her laces. Our actresses do not make such mistakes now. If the ladies in Our First Families wear rich dresses it is because the families are all supposed to be rich. If Miss Davenport displays gorgeous costumes in An American Girl, it is because Miss Dickinson has made it a part of the plot that the show of wealth shall be maintained. If the characters in Lawn-Tennis are overdressed it is because the piece is a satire upon dress reform. No costume is extravagant if it suits the character and the play, and thus far every actress can give a good reason for her dresses in this season of costumes.

PERSONAL.

BARNES.—Col. Barnes of THE MIRROR staff is in Dresden, Saxony.

JUSTLY.—Townsend Percy raves over Alma Stanley's symmetrical figure.

REHAN.—Ada Rehan's dresses in Our First Families are worth traveling a long distance to see.

STEVENSON.—Charles Stevenson and wife are in town. They play at the Bijou, October 11.

BRAHAM.—Charles Braham, the English tenor, is ill of gout at the Fifth Avenue Hotel.

MORRIS.—Clara Morris is playing a highly successful engagement in Boston. This week she is appearing as Alixe.

POLK.—J. B. Polk has been finely received in A Gentleman from Nevada. Excellent business has greeted him thus far.

DETCHON.—Adelaide Detchon does not play in As You Like It at Wallack's. She receives a salary of $100 per week.

KELLOGG.—Clara Louise is about closing a successful season in Vienna, and will then make a tour of the smaller German cities.

STANLEY.—Ernest Stanley, representing E. E. Rice, was in town Tuesday. He reports all of Rice's interests as doing well.

BOOTH.—Edwin Booth visited the Passion Play at Ober-Ammergau, September 19. Thence he proceeded to Paris with his family.

SCHWAB.—Fred Schwab has translated the plays to be done during the Bernhardt season. They will be placed on sale in the theatre.

ABBOTT.—The reception accorded the Emma Abbott Grand Opera Company at the Grand Opera House, Chicago, has been immense.

FROHMAN.—Dan Frohman informs us that the receipts for the first week of the American Girl at the Fifth Avenue closely approached $7,000.

GOOD.—Tom Ryan has got out of the Union Place Hotel, and Shed Shook is making the rookery a first-class hotel. A new proprietor steps in.

MEADE.—The members of Leavitt's burlesque company complain of the treatment they receive at the hands of James Meade, the stage manager.

HATTON.—It is arranged that Mr. Joseph Hatton shall give his first New York reading at a special matinee, at the Madison Square Theatre, on October 21.

SOTHERN.—The latest bulletins report Sothern convalescing. The dates he left open in the States this season have proved a regular wind-fall to crowded out combinations.

PALMER.—Mr. Palmer's mission to San Francisco is one embodying a matter of importance to the Californian amusement public. There is a probability of his leasing a theatre there before his return.

VON LEER.—Miss Sara von Leer, who has been seriously ill, is convalescing. Her season opens Nov. 8, under management of Mr. Thomas C. Lombard. The New Godiva, by a well-known author, will be the opening play.

SAD.—Where was *Herald* enterprise Tuesday morning? Although a play new to New York was presented, and two important changes of bill took place the night before, no criticisms appeared in the greatest American daily.

HAVERLY.—Manager Haverly is in Chicago, where he will remain until next Wednesday, when he will return to New York to look after his trio of theatres and other matters. He has struck it rich in his mining ventures lately.

MACK.—John H. Mack, formerly manager of Haverly's Widow Bedott, now promoted to a sort of general business supervision of all the "Enterprises," has been passing a week's vacation on his Ohio farm. He dropped in to see us Tuesday.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

I am not an orthodox believer in the old Latin adage, *De mortuis nil nisi bonum*. There are cases where it is quite the proper thing to say something other than good of the dead. Truth under these circumstances is a debt owed to Society. But Society never demands unpleasant truths in connection with the life of a dead woman. The many ugly things that have been said by newspaper-writers about Neilson, even if true should never have been published. It is not the career of the woman Neilson, but the actress Neilson, with which we have anything to do. The noble gentlemen who have disinterestedly done their best to blight her memory, what proof have they of the truth of the insinuations or charges they have preferred against her? If they have knowledge, it must be personal knowledge—then they are guilty of a dishonor too contemptible to be linked with the name of any but the foulest blackguard. If they have nothing to support their statements, they are guilty of direct falsehood, and deserve to be branded as liars. If they speak merely from heresay, they are equally culpable. They tell us that Neilson imbibed spirituous liquors to such a degree that oftentimes she was incapacitated from playing. Are they forgetful of the fact that Neilson never disappointed an audience without producing a respectable physician's certificate stating that serious illness prevented her appearing? They must impeach the honor of the medical men before they can attack the actress. When Neilson did not play at Booth's during her last engagement in this city, Dr. Mott certifying as to her inability to perform, why did not these people pitch into him, ask an investigation from the medical authorities, and then, if they found Mott a falsifier, bold enough to trifle with the pleasnre of the public, insist that his diploma enabling him to practice, be taken away? No, this action was quite unnecessary at the time; but now that the woman is dead they deem it a duty to accuse her of d. t's.

* * *

It is significant that the scoundrel who has been foremost in this dirty business is the editor of the morning paper which, on the day after the postponement alluded to above, published an adverse criticism of the performance—which did not take place at all!

* * *

Sarah Bernhardt is a clever 'un. She has sold the right to take her photographs for $500. I am hourly expecting to hear that she has also sold the privilege of boarding and lodging her, as well as the little trifles of boot-making, washing and hair-dressing for Bernhardtian sums.

* * *

That was a pitiable experience Leonore Braham passed through last Wednesday night. Her husband committed suicide in Montreal during the day, and she was kept in ignorance of the fact for fear it would render her unfit to play her part in The Sultan of Mocha, at the Square. After the performance, while on her way home in her carriage, a friend communicated the sad intelligence to her. She was utterly prostrated with grief, and of course was unable to appear Thursday night. Hers is a most unfortunate case. She is talented, attractive, and a charming little artiste, but it has been her misfortune since she arrived in America to be connected only with failures. I trust that her true merit will be recognized now. Her artistic pro-pects should not be blighted because she was in the casts of the Princess Toto and The Sultan of Mocha.

* * *

If an actress plays a society part in a dowdy dress, the enterprising critics find fault; if she over-dresses it, they give her a raking; and if she makes a stir by wearing robes that cost heaven-only-knows-how-much, they are still unhappy. This latter is the case with Fanny Davenport. She writes to say that she actually finds it necessary to offer some defence for the elegant costumes that are displayed in An American Girl! She advances as an argument on her side, that "Mlle. Bernhardt makes her wardrobe a great feature,"—which is a characteristic and conclusive bit of logic in the mind of the gentle sex. But if I am called upon by Miss Davenport to champion her gowns, I must discard her process of reasoning. I am happy to defend to the death every dress she wears, save that in the first act, which I said last week was quite inappropriate to the time and place. The rest are all wonders of a skilful dressmaker's art, pleasing the senses, coloring the piece, and adding incalculably to its attractiveness. Indeed, Miss Davenport's talent allied with her dresses, alone repay a visit to the Fifth Avenue. With her reputation for elegant costuming she was quite wise in introducing Maschowitz and Russell's masterpieces.

* * *

Fashionable Lady: (seeing Lawn-Tennis at the Park) The programme calls Barton Comely in big letters. Yes, he is statuesquely beautiful, but he doesn't approach Digby Bell in the matter of—of—limbs.

* * *

A letter from Edwin Booth bearing date Sept. 13, discloses some information that has not yet been made public, and which will give his friends here cause for gratification. He has arranged to open in Hamlet, followed the succeeding night by Richelieu, and so alternating until the Fool's Revenge is ready. This programme displays excellent judgment, removing the prime obstacle to his success, which I pointed out in this column some weeks ago. His acting cannot be condemned by the critics in Hamlet alone—a representation which probably will not please them—but will be judged by his performance of Bulwer's crafty cardinal. This latter ranks among his greatest impersonations, and is considered by many to be his *chef d'œvre*. Had he alternated Richelieu with Bertuccio to begin with, the choice of parts would have been perfect. As it is, his friends will rejoice to learn that the chief cause of their fear for Mr. Booth's failure has been removed. From Hamlet to Richelieu is a step that will give the Britishers a taste of our great actor's versatility. His lefter states that he will be satisfied to make fame if he does not make money. He is in excellent health and the best of spirits. Mrs. Booth has contracted a severe cough.

* * *

THE MIRROR'S article on the Passion Play last week excited general comment. Next week the views of a prominent journalist on the question of the advisability of its production will be given.

* * *

The news of Nina Varian's death, published in the Sunday papers, created widespread sorrow among her professional and social friends. It is not true that Edwin Booth wished her to go abroad and play with him, although he thought her a pleasing actress. She was last seen on the stage in this city at the Academy, on the occasion of the Booth Irish Relief Benefit. It was then noticed that she was in a very precarious state of health, and shortly after her friends were informed of the cause—consumption. She knew the disease was incurable. She went abroad to try and recuperate in the balmy health-giving air of South France, but death overtook her before she had fairly reached the other side. Her husband was with her.

* *

There will be but one member of Bernhardt's company engaged on this side of the water. That one is a little child named Bageard, who will be seen in Frou-Frou.

* * *

If—what an obstacle that little word is!—Mr. Percy's Baffled Beauty makes a conquest at the Park, he will send two companies out through the country with it, despatching one to the South under Manager Ford's direction, and another through New England, piloted by Mr. Henderson. He has had only three incipient rumpuses thus far with Miss Eytinge—who wanted to boss matters and play the dickens generally—but in each the doughty Percy triumphed, and at present writing victoriously leads the field. He is working hard, directing rehearsals in person, and is leaving no stone unturned to capture everybody next Monday night. By the way, who will write the notice of A Baffled Beauty for the *Star*?

* * *

Andrew Dam, Sr., of the Union Square Hotel, it is said is a silent partner in the Bernhardt investment.

* * *

Last week I said that Minnie Palmer, in view of her past behavior, is quite incompetent to take care of herself, much less manage a theatrical organization. She published a card, in which she stated that she had thrown over Marcus Mayer, and that she was "fully equipped and meant business." Now Marcus produces an agreement, made the very day Minnie's card to managers appeared in THE MIRROR, in which she takes it all back, and pins her fortunes anew to his charge. She will not be reconciled with her mother (to whom, it is said, she is indebted for the sum of $900), but persists in casting utterly aside the maternal leading strings. Scanlan, who formed an important factor in her Gaiety company, has left her permanently, and his place has been badly filled by a lad who cannot sing or dance. Again, I would advise for Miss Palmer's sake, a general squaring up all round, and a return to the old basis. These internal disturbances have a bad effect upon the managers with whom she has contracts.

* * *

At one time it looked as if Harry Sargent would become a second Haverly. He had enterprise, shrewd judgment, and a thorough knowledge of management at his command. He let the golden opportunity slip through his fingers, and ruined all his prospects by affiliating with a gang of infamous harpies to whose bad counsel he was unwise enough to lend a willing ear. The inevitable result was disappointment, loss, and chagrin. These have overtaken him in the loss of Modjeska, of the Knights, and the relinquishment of the other holds he had upon theatricals in this country. Now Adele Belgarde is the only consolation left him, With the desperation of the drowning man, who clings to a straw, he is going to London to try and force Mme. Modjeska to return and fill her alleged engagement with him. He had much better save trouble and legal expenses by remaining here, discard his unwholesome parasites—like leeches they will, at any rate, hold on only so long as there is blood to be drawn—start in with a clean slate, and retrieve the success that he has wantonly cast aside.

* * *

That silliest of silly women, Olive Logan, writes over from London a lot of nonsense about poor Neilson. She tries to draw an analogy between her life and that of Nell Gwynne. By her own admission she shows that their records had nothing in common, except that the parentage of each was in doubt. She takes occasion to villify Miss Neilson's memory in addition to this. When the actress lived, Olive Logan was proud to be called her friend.

* * *

There is an absurd story going the rounds of the press, which started in the *Home Journal*, about Maud Branscombe's husband. It tells of an imaginary man who was betrothed to her in England. She disappeared on the wedding-day. He traced her to San Francisco, where he found she had married a miner, and after a year of conjugal infelicity had flown to parts unknown. The husband, however, still pursued her, and according to the wirter in the *Journal*, is pursuing her to-day. This nonsense will not go down with theatrical people, who know that Maud Branscombe is the wife of Everad Stuart, the business man of the Standard, and that eluding her adorer has not been the object of her life—lately, at all events—as she has been quietly dwelling in or near New York for the past few years. *Apropos* of pretty Maud Branscombe, I have seen no new picture of her this momth. How's this?

The French Marvel.

This week we publish an excellent portrait of Mlle. Bernhardt, taken from a crayon picture in the possession of Mr. J. J. Ract, the theatrical dealer of Union Square. The great French actress will sail for New York by the *Amerique*, in company with her sister Jeanne, while her company will embark on the same day by the *Wieland*. She is busy rehearsing at present in London. The order of the productions at Booth's (which has not yet been published), has been arranged as follows: First week, Adrienne and Frou-Frou; Second week, Sphinx and L'Etrangere; Third week, Camille and Phedre; fourth week, a review of the repertoire. Although but six plays have been promised there is a possibility that Hermani and Antony will be performed during the last week of the engagement. A brace of tugs has been secured to carry members of the press and her manager down the harbor to give Mam'selle a demonstration of welcome.

PASSING MENTION.

PALMER.—Manager A. M. Palmer has returned from San Francisco.

LENNOX.—F. W. Lennox's Irish servant in Lawn-Tennis is a neat bit of acting.

SPIES.—J. J. has been presented with a handsome cameo ring by a friend in New Orleans. Sex not given.

BRIGNOLI.—It is with pleasure we note that Signor Brignoli has made a great success in English opera in the West.

JOYCE.—Laura Joyce has established herself fairly in Catherine Lewis' place at Daly's. Her acting in Our First Families is a treat.

MAGINLEY.—Ben has made a genuine hit as the Deacon. He will find it unwise in the end, however, to associate himself in partnership with a gambler and wife-beater.

DACE.—Miss Regina Dace has taken Fashion by the forelock and wears the latest style of head-gear for walking costume—a silk hat, *a l'homme*. (Hem! A poor thing, but our own.)

MULDENER.—Louise Muldener has been engaged with Bartley Campbell's Matrimony company to play the leading part, Laura Vanote, opening in Philadelphia next Monday night. Miss Muldener is a charming actress in the line of parts that fit her.

COONEY.—Mr. Myron A. Cooney has just been engaged as agent of the Emma Abbott Opera company. He leaves for Chicago to-day (Thursday). Mr. Cooney has been on the *Herald* staff for many years, and was for a long time the able musical critic of that journal.

DE HAVEN.—Omaha correspondent: "Claude De Haven was in town last night, and though he doesn't like Omaha, he succeeded in making Omaha like him." It gives us pleasure to rescue these little compliments from the prosy depths of our correspondence columns.

POOLE.—Miss Clara Poole, a young and prepossessing lady, has surprised her many Boston friends by displaying one of the sweetest contralto voices that has been heard in that city. A sacred concert was given at the Gaiety Theatre last Sunday evening, in which she appeared with marked success.

THROPP.—The baby actor—for he is little more, being but three and a half years old—who has been supporting Mr. Frank Mayo, is Master Charley Thropp, a little scion of a talented theatrical family. He is voted by everybody just the sweetest little tod on the stage. He captured the ladies wholesale.—*Cin. Enquirer*.

SCOTT.—Miss Matilda Scott, who will be remembered in opera here last season, is at the head of the Matilda Scott Payne Opera company, now making a tour of Michigan. Mr. Payne is her husband. They made Detroit their home about a year ago, where they became quite popular in musical and society circles. Miss Scott has a good voice, but is not possessed of much dramatic talent.

WESNER.—Ella Wesner, the new addition to Tony Pastor's troupe, used to assist Joe Emmet in his specialties when that erratic individual was on the variety stage. The Wesner Sisters (mother included) used to be quite a feature in ballet in Philadelphia some years ago. The mother looked younger behind the footlights than the majority of her half-dozen daughters.

AT THE THEATRES.

The play's the thing.
—HAMLET.

"It's an ill wind that blows nobody good" is an old saying that was ratified again when the Sultan of Mocha at the Union Square came to a dead stop and gave Ben Maginley a chance to introduce to New Yorkers Habberton's Deacon Crankett last Monday. This was an unexpected and a golden opportunity for Maginley, to strive and walk the chalk-line of success over the ruins of Cellier's composition.

The author of Deacon Crankett, John Habberton, became famous three or four summers ago by giving to the public the little book that sold enormously, called Helen's Babies. This was followed by several other works of a nondescript character, which were bought and read simply for Helen's Babies' sakes. Then Mr. Habberton dwelt in semi retirement until the beginning of the present season, when he turned his talent for writing into another channel than that of books, and brought forth the play that Mr. Maginley produced at the Square Monday night. It is called by its author a "domestic comedy-drama," and such indeed it is. It is in five acts, four of which are laid in the confines of New England, and one in New York. The first act shows the exterior of Deacon Crankett's shingled homestead, facing the sea. That spirit of neatness, of contented prosperity which characterizes the farm and house of a thrifty New Englander seems to pervade this place. A city belle—Eleanor Heatherton—is passing her summer at this quiet spot. The gentle ways and sweet face of this fair damsel have captured the whole heart of the Deacon's protege, Joe Thatcher, a manly fellow, who, though he lives from the products of the sea, on which most of his time is spent, has aspirations and longings quite foreign to the breast of one in his position. The good old Deacon approves the match, and so does his wife. He has a snug little fortune for Joe, left in his care by the boy's father, which he has placed in charge of a banker in the city, one Egbert Gray. This individual comes upon the scene, complicates matters by making love to Eleanor, and then leaving for parts unknown. Then it is learned that he has forged the endorsement of a prominent firm on a note, and the firm failing he has lost everything, including Joe's fortune and that of Miss Heatherton's father. Joe immediately makes it the business of his life to follow this man and exterminate him. He succeeds in discovering his whereabouts in the course of four acts, during which the villain reforms—and becomes a villain no longer—and magnanimously forgives him; an action that he can well afford to take, since he afterwards recovers his money and his girl. This constitutes the dramatic aspect of the story. Around these two young people, Joe and Eleanor, and their love cluster the main interest, Deacon Crankett really playing an unimportant part in the action of the drama. But when the good old man in his jean suit and broad-brimmed hat comes on the stage, seeming to bring with him an air of the hayfield, the orchard and the garden, nobody cares for anything or anybody else, and he is the sole object of attention. The character is a quaint study—a lovely study—of an unselfish, generous, soft-hearted old Yankee, who is continually scheming in his own way to make the ones he loves happy.

Mr. Habberton has written a very interesting play, the best, in fact, of the barnyard dramas—as they have been called—that we have yet seen. Usually, in the plays of its description, story, dialogue, and situation are all made subservient to the star part, and suffer in consequence. Deacon Crankett, however, never once obtrudes himself throughout the play; he is always on hand when he's wanted, and never when he's not. As a first effort it is a remarkable achievement for Mr. Habberton. The story is perhaps a little too long in development, and the dialogue drags at times and becomes wearisome; but the simplicity of plot, the purity and smoothness of the language make up for these faults. Mr. Habberton has written a good play, that twines another laurel in the wreath of American dramatists.

Too much praise cannot be awarded Mr. Maginley as the Deacon. This is a thoroughly delicious performance, as fresh and breezy as his New England farm. An old fellow who is continuously laboring to do all sorts of good things, and succeeds, commends himself to everybody. The benign sunshine of his face, the irresistible contagion of his hearty laugh, and the homely melody of his voice are fascinations that completely capture us all. Nobody can see the Deacon without feeling better for it. Joe Wheelock played Joe Thatcher with that Bowery swagger which mars everything he attempts. He mistakes violence for intensity, and depends principally upon "points" for his effects—two unpardonable failings. Harry Eytinge's voice seemed smothered beneath a mountain of adipose tissue—only an occasional gurgle being heard. Frank Roberts, as the bad man who reforms, was earnest and effective. Mr. Henderson overacted the part of a "ne'er-do-weel" Weazel—an ungrateful assignment at best, which appears to have been written in to order. Helen Sedgwick was quietly pleasing as the heroine. She dressed in very bad taste, however, wearing in the course of the play gowns of all the colors of the rainbow. Annie Ware gave a truthful picture of an austere but good-hearted New England matron, and Stella Chapman played "the help" neatly. Deacon Crankett is a success, even if it will not draw in New York.

The Grand Opera House seldom holds such an audience as that which assembled to welcome the return of Tony Pastor's troupe last Monday night. There wasn't a vacant seat down stairs, and the galleries were a jam. The performance opened with a neat sketch by Fannie Beane and Charles Gilday, in which the latter burlesqued the former in her model song-and-dance (with the fan) to the intense delight of the audience. They are a very clever couple. The three Rankins sing well—something not often said of negro comedians. The French Twin Sisters were very neat in their dances, and evidently had a great many friends in the audience. Tony presented his budget, and received a rousing welcome. The Kernells had some new jokes in their "repertoire," and were as funny as usual. Harry's repartee convulsed his hearers. The act of the St. Felix Sisters is as neat as any on the variety stage; their trios gained rounds of applause. Bryant and Hoey's musical act, aside from its instrumental excellence, was excessively funny. But the bringing a codfish on the stage, with the accompanying remarks, was very vulgar, and should be omitted.

Ella Wesner has imbibed the drawl of the cockney swell, and other mannerisms of the English music-hall vocalist. The audience did not warm toward her in the way we had expected; probably most of them set her down for an English importation. Her costuming was perfection. In fact she is the only male impersonator we ever saw who did not look ghastly in broadcloth. Miss Wesner displayed several specimens of her wardrobe, in all of which the fit was perfection. In her line she is at the head—in fact stands alone.

The Four Eccentrics are fine specimens of high art in the kicking line, and the galleries were loth to let go of them. Charlie Diamond played the harp nicely, danced quietly, and sang monotonously. Flora Moore did not appear in Irish make-up, but nevertheless the audience vociferously demanded the Rooney imitation. Flora has become a big card. Bonnie Runnells was as clever as usual in his Dutch business and recitations. The performance concluded with the Emigrant Train, in which all the company appeared.

Fatinitza was never better sung in English than at Booth's on Monday night. There are better acting companies than the Ideals, but in singing they are *par excellence*. There is a charm about the company at Booth's—shall we say a church-choir flavor?—that attracts. Its people are remembered in sacred concert and oratorio, and people go to see and hear them who are not theatre-goers in the strict sense of the term. Miss Adelaide Phillips was in excellent voice, and sang Fatinitza charmingly. Mr. Whitney was of course the General, and his fine voice was heard to advantage. Marie Stone was the Princess; Tom Karl, the Correspondent Mr. Barnabee, Izzet Pasha, and Mr. Frothingham the Sergeant. The management mounted the piece finely. Fatinitza at Booth's is a performance to be enjoyed.

Great preparations have been in progress at Wallack's for the production of As You Like It to-night (Thursday). Last evening a dress rehearsal with scenery was held. Miss Coghlan's appearance as Rosalind will form the chief attraction of the performance. She has had but a short time for study, and under the circumstances the public ought to be satisfied if it gets simply an intelligent reading of the part. Miss Coghlan promises us several surprises in the way of new business and untraditional reading, which will be looked for with interest. The cast is a good one, although Mr. Tearle should have been cast for Orlando instead of Jaques, and Marion Booth for Celia instead of Phoebe. As it is, great care has been bestowed upon the rehearsals, and beauty and correctness may be looked for in the costumes. Manager Moss promises new scenery by Clare and the other artist with an unpronounceable Russian name, but probably the bulk of the scenery used when Cavendish played here last will see the glare of the footlights again.

The present is the last week of the Kiralfys' spectacular production, Around the World, at Niblo's. Next Monday night Adele Belgarde makes her appearance as Hamlet.—There are lots of good things to be enjoyed at the San Francisco Theatre this week.—This is fortunately the last week of Carmen burlesque at Haverly's Fourteenth Street. Next week Leavitt's party will be seen to better advantage in the Drum-Major's Daughter. Mme. Dolaro will sing the part of Stella as it has not been sung yet in this city.—Fanny Davenport—and not An American Girl—is drawing large houses to the Fifth Avenue. There is another new piece in stock, but it will not be done during the engagement unless business drops.—The revival of two such wornout operas as The Chimes and Little Duke next week at the Standard by the Grau company, is a sort of silent indication of inherent weakness.—Next week Hazel Kirke will have reached its 250th performance.—Our First Families has met with popular favor.—Lawn-Tennis, Ben Woolf's peculiarity, is drawing fair audiences to the Park.—Dreams will be succeeded Oct. 11, by Kate Claxton and company in Fernande. Edouin and Sanger have introduced several new and pleasing features in their clever entertainment.

DRAMA IN THE STATES.

[CONTINUED FROM FIFTH PAGE.]

four years. They usually make Columbus their home during vacations.—I had the exquisite pleasure of gazing on C. L. Davis' diamonds. His $10,000 ring is the latest, and he now wants diamond cuff-buttons to complete his outfit.

TOLEDO.

Wheeler's Opera House: The Hough Dramatic co. during the week, to small houses. Barney Macauley is billed for 29th, and C. L. Davis Oct. 1 and 2.

Adelphi: Joyce Martell, Tom and Henrietta Murray, and Verona Carroll. Opening 27th: Joe Goss, Jack Stuart, Milligan and Quinlan, Nettie West and Lottie Forest.

Pennsylvania.

PITTSBURG.

Opera House (John A. Ellsler, manager): Barney Macauley closed a fair week's business 25th. Mr. Macauley's Uncle Dan'l is quite an artistic bit of work, and well merits the praise that has been so liberally bestowed upon it. The piece has been much improved since last here. The co. rendered good support, the Clip of Victory Creese, the Skinny Smith of J. H. Ready, and the Gertrude Bartlett of Emma Vaders being especially good. Maginley's Deacon Crankett was to have appeared this week, but at the last moment Manager Ellsler received word that the co. would open 27th at Union Square, New York. Threats of legal proceedings are indulged in. C. H. Drew's Comic Opera co. has been secured, and will appear during the week. Maggie Mitchell Oct. 4.

Library Hall (W. W. Fullwood, manager): The Favorites and Alice Oates played to only fair business. Their piece, Long Branch, is a conglomeration of popular variety business and catching operatic airs. The business is modeled after the style of The Tourists, etc. Judging from the liberal applause bestowed upon the several selections, and the amount of laughter indulged in by the people present, the piece meets the popular taste. Agnes Robertson opens 27th.

Academy of Music (H. W. Williams, manager): Lillie Hall's Burlesque troupe did a large business. This week, Leavitt's Specialty co. Oct. 4, Rentz-Santley Burlesque comb.

Items: Lillian Spencer is at present at her home here.—The occasional correspondent of a New York paper takes exception to my remarks in regard to the scenery at the Library Hall, and expresses doubts as to my ability to judge of the matter, The regular correspondent of the above-named paper has frequently praised the scenery, and it seems rather inconsistent for the "occasional" to use his best endeavors to damn it.—The Midgets are still drawing good crowds to the art gallery, Library Hall.—In sending his announcement, C. H. Drew telegraphed to Harry Ellsler as follows: "Will present the musical absurdity opera Mad Star C. H. Drew." Mr. Ellsler accordingly announced throughout town that the Drew party would present The Mad Star. Upon Mr. Drew's arrival in town he became very indignant, and wanted to know what this "Mad Star" business meant.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): Frank Frayne, 17th, to slim house. The performance was good, and Mr. Frayne's reputation as a wonderful shot is not in the least exaggerated. Minnie Palmer, with good support, in Our Boarding-School 21st, to a large and delighted audience. Jarrett's Cinderella, 23d; Clinton Hall's Strategists, 27th.

Arena: Great London Circus, two performances 22d. Packed tents. Performance excellent throughout.

Items: William J. Scanlan left Minnie Palmer's co. here on account of some misunderstanding. He did not appear, but created a disturbance during the performance. He was ejected from the stage, on which he managed to get unknown to the managers.

READING.

Grand Opera House (G. M. Miller, manager): Booked: Oct. 6, Frank I. Frayne in Si Slocum.

Academy of Music (John D. Mishler, manager): 22d, Jarrett's Cinderella, to large business. Decidedly the best show of the season. 23d, Minnie Palmer's Boarding-School, to good house. 25th, Harry Richmond in Our Candidate, to good business. Booked: Snelbaker and Benton's Variety troupe 27th to 29th; Hall Strategists Oct. 2; Doud Byron in Across the Continent Oct. 7.

PITTSTON.

Music Hall (J. R. Ehret, manager): 23d, Ford & Denham's Masqueraders, to a good house.

Items: Manager Ehret has just put in a new Chickering piano—a great improvement.

HARRISBURG.

Grand Opera House (H. Steel, manager): Jarrett's Cinderella 20th; first-class performance to a large audience.

LANCASTER.

Opera House (B. Yecker, proprietor): 15th, Ford & Denham's Masqueraders, including George Denham, Blanche and Ella Chapman, Charles Sheffer and F. M. Wills, appeared in Pranks to light business. Good co. Four Seasons co., also to light business. 17th, Wellesley & Sterling's comb., having a scarcely perceptible audience, did not show. 18th, Alice Oates and the Favorites in Long Branch, to good business, but not what it should have been considering the excellence of the co. The cause of these light houses was the great political excitement during the week. 21st, Jarrett's Cinderella, with all its grand mounting, drew a crowded house. Minnie Palmer's Boarding-School co., booked for the 24th, canceled. Clinton Hall's Strategists, 28th; Oliver Doud Byron, 30th; Joe Jefferson, Oct. 5; Aberle's Minstrels, 7th; Golden Game, 13th; Galley Slave, 14th.

WILLIAMSPORT.

Snelbaker & Benton's Majestic Consolidation extensively billed for 29th. Agnes Leonard Oct. 8; Frank Frayne 9th.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): The Rentz-Santley Novelty co. 23d, to a fair house. Pranks, by Ford & Denham's Masqueraders, is an entertainment first-class in every respect, and is deserving of crowded houses wherever it is produced. They came 25th. Wellesley & Sterling co. Oct. 2. Manager Burgunder has fitted up a very neat little office in Music Hall.

Arena: Cooper & Bailey's Circus 24th, to immense crowds.

BRADFORD.

Gem Theatre (M. J. Cain, proprietor; Charles H. McDonald, business manager): 28th, the Four Shamrocks, Conroy, Daly and Webster Brothers; Dan Hart, Kittie Wells, Gussie Hart, Belle Drayton, Baby Hart, Trixie Vernon, Blanche Morton and the Hull Sisters.

EASTON.

Able's Opera House: Duprez and Benedict's Minstrels 26th, to a fair house. This troupe has fallen off largely in excellence of performance since it last appeared here. Oct. 1, The Galley Slave. Frank I. Frayne booked for 5th.

POTTSVILLE.

Academy of Music (Milton Boone, manager): 22d, Minnie Palmer's Boarding-School, to small audiences. Oct. 1, Hall's Strategists.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett, manager): The regular Fall season opened most favorably 20th, with Two Nights in Rome. The co. remained four nights, to good business. 24th and 25th, the Knights in Otto, to large houses. 27th, Annie Ward Tiffany, for three nights. 30th, Mrs. Baratta Morgan has a benefit. Oct. 1 and 2, F. S. Chanfrau.

Low's Opera House (William H. Low, Jr., manager): The Fall season opened 24th, with Clinton Hall's Strategists. The audiences, though not very numerous, were enthusiastic. This week, Pat Rooney. Manager Low during the Summer rest has lowered the stage about two feet.

Theatre Comique (Hopkins & Morrow, managers): The burlesque Pin-a-4 fairly captivated the lovers of fun last week, and will be continued this. New faces: T. M. Hengler, Alice Gleason, the Three Nondescripts Cereni, Leslie and Kennedy, Lillie Western, McVicker and Sullivan.

NEWPORT.

Bull's Opera House (Henry Bull, manager): Hartz the Magician during week to fair audiences. The ventriloquism of Albert Duncan, and the trained dogs of Prof. Parker, were the leading features. Frank Lawton, the negro comedian, was only fair.

WOONSOCKET.

Music Hall (C. H. Horton, manager): Harry Miner's Rooney 25th, to good business. Fanny Delano and several others advertised to appear, were conspicuous by their absence. Talbot and Owens, and the Carroll Brothers, known as the Little Four, joined the co. last week at Meriden. Business has been good. Chanfrau in Kit, Oct. 14; Annie Pixley 19th.

Item: Music Hall has been renovated and two hundred folding chairs added.

Tennessee.

MEMPHIS.

Leubrie's Theatre (Leubrie Bros., managers): A preliminary season of two weeks was inaugurated 20th, with J. B. Polk in A Gentleman from Nevada. The play was well presented, and evidently pleased the audiences which nightly visited the theatre, judging from the applause which greeted every effort of Mr. Polk. The play has some real funny situations, though the plot is very little, but Mr. Polk infuses enough comedy into his character to make the piece a go. The support is very good. Particular mention should be made of Frank Losee, who enacts the character of the villain, John Castle, very finely. Credit is also due to the ladies, Emma Pierce, Lizzie Hight, V. Buchanan and Louise Dixon, for their fine rendition of their characters; also to Messrs. Milton Rainford and Murry Wood, who created much amusement as Sellers the butler, and the Chinaman. Taken altogether, the play was very successfully produced, and met with good patronage. Your correspondent is much indebted to Mr. John Pierrepont, treasurer of the Gentleman from Nevada comb., for many courtesies extended during his stay here. Mr. George J. Common, since his taking his position at door of Leubrie's, has proven himself to be one of the most popular men in the front of the theatre. Your correspondent is under many obligations to him. 27th, Callender's Georgia Minstrels, three nights; 30th, two nights and matinee; Nick Roberts' Humpty Dumpty.

MURFREESBORO.

New Opera House (J. R. Osborn, manager): Huntley's Dramatic co. returned 20th and 21st, presenting Streets of New York and Won at Last, to fair houses.

Arena: Sells Bros.' Circus 23d, to immense crowds.

Texas.

GALVESTON.

Tremont Opera House (Henry Greenwall, lessee and manager): The opening of the Tremont Opera House will take place 27th, when the Harrisons will produce Photos. The opening night will be large, as Galveston has been without a dramatic performance since April. Mr. Greenwall, the manager of the house, has some very strong attractions announced, and as Texas is flush with money, a large business theatrically is looked for. Many improvements have been made in the house, in repainting, new furniture, and improved boxes, which makes the house one of the handsomest in the South. Dave Peyser, business manager of the Tremont, has arrived. Big Four Minstrels, Oct. 4.

London Varieties: Doing a very good business. There is a stock co. of twenty people.

Virginia.

RICHMOND.

Theatre (W. T. Powell, manager): Ford's Comedy co. 23d, to a large house. They presented Fun on the Pacific, School, and Two Orphans. After the first night the house was not well patronized. The Tourists open 27th, for four nights.

Comique (W. W. Putnam, manager): Vanleer and Lord and the Stanton Sisters closed 25th, for Norfolk; Willie and Franklin Gray closed 23d, for Baltimore. Business during past week has been good.

Items: The baggage of Ford's Comedy co. was seized on Saturday evening, under a warrant sworn out by Pierre Bernard. The latter alleges that Ford is indebted to him to the amount of $110 for services rendered. Ford denies that he owes Bernard anything.

Vermont.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): 22d and 23d, the Osbornes in Irish comedy, to light houses. Oct. 2, Anthony and Ellis' co., in Uncle Tom's Cabin.

Wisconsin.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): The Emma Abbott co. played to crowded houses, 18th, giving Romeo and Juliet and Il Trovatore. Their engagement was an entire success in every way. The new scenes and stage settings made the presentation complete. Mr. Nunnemacher deserves great credit for his exquisite taste in beautifying the Grand. McCullough, supported by a most excellent co., has gratified the people by his grand impersonations. He presented Virginius, 22d; Othello, 23d; Gladiator, 24th; Lady of Lyons, matinee; Richard III., evening 25th; Col. Ingersoll lectured Sunday evening (26th) to crowded house.

Academy of Music (Harry Deakin, manager): Sprague's Georgia Minstrels, 21st and 22d, matinee, to crowded house the first night and matinee, but lighter next, owing to counter-attraction. We are to be treated to a fine display of beauty the 4th and 5th of October—Lingard Dalziel Burlesque co. in Oxygen and Babes in the Wood. 26th, Addie Ballon, in Readings.

MADISON.

Opera House (Charles Pressentine, manager): Tony Denier's excellent co. tickled a large audience 20th. The performance was a side-splitting one, and kept the house in one continuous roar of laughter. Frank D. Hildreth, the treasurer of the co., is as courteous and obliging as of yore. George H. Adams we found to be a gentleman of rare social qualities, who is bound to make friends wherever he goes.

Canada.

TORONTO.

Royal Opera House (J. C. Conner, manager): Business during the week was very good, the attraction being John Thompson in Around the World in Eighty Minutes. 27th, Paragon Comedy co.

Grand Opera House (A. Piton, manager): Rice's Bijou Opera co., with The Spectre Knight and Charity Begins at Home, drew fair houses for week. 27th, Lotta, four nights.

Item: Manager Conner of the Royal, believing that his accommodations could be improved, has just erected nine additional dressing-rooms (on a level with the stage), which, with the ones down stairs, gives this house about twenty as fine rooms as can be found in any theatre in Canada.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ABERLE'S MINSTRELS: Paterson, N. J., 30; Trenton, Oct. 1; New Brunswick, 2; Allentown, Pa., 4; Norristown, 5; Wilmington, Del., 6; Rochester, Pa., 7; Columbia, 8.

ADA GRAY COMB.: Lexington, Ky., 29, 30; Frankfort, Oct. 1, 2; Paducah, 4; 5 nights.

AGNES LEONARD: Buffalo, 30, Oct. 1, 2; Baltimore, 4, week; Philadelphia, 11, week—close season until after election.

ADA CAVENDISH: Troy, 30, Oct. 1, 2; Albany, Oct. 4, week.

ADELE BELGARDE: Norfolk, Va., Oct. 11—open season.

AGNES ROBERTSON: Pittsburg, 27, week; Wheeling, Oct. 4, 5; Janesville, 6; Chillicothe, 7; Columbus, 8, 9; Cleveland, 11, 12, 13; Detroit, 14, 15, 16, 17.

AMY STONE: New Hartford, 30; Winsted, Oct. 1; Wolcottville, 2; Washington, 4; Litchfield, 5; New Milford, 6; Kent, 7; Falls Village, 8; Great Barrington, 9; Stockbridge, 11; Lee, 12.

ALL THE RAGE COMB.: Indianapolis, Ind., 27, week; St. Louis, Oct. 4, week; Decatur, Ill., 11; Jacksonville, 12; Burlington, Ia., 13; Ottumwa, 14; Muscatine, 15; Rock Island, Ill., 16; Clinton, Ia., 17; Freeport, Ill., 20; Dubuque, Ia., 21; Cedar Rapids, 22; Marshalltown, 23; St. Paul, Minn., 25, 4 nights.

A. M. PALMER'S UNION SQUARE CO.: Philadelphia, Sept. 20, two weeks.

ANTHONY AND ELLIS' UNCLE TOM: Rutland, Vt., 30; Middlebury, Oct. 1; Burlington, 2; Montreal, 4, week.

BARNEY MACAULEY'S MESSENGER: Erie, Pa., 27; Sandusky, O., 28; Toledo, 29; Detroit, 30, Oct. 1, 2; Flint, Mich., 4; Bay City, 5; E. Saginaw, 6; Grand Rapids, 7, 8; Muskegon, 9; Chicago, 11, two weeks.

BARTLEY CAMPBELL'S GALLEY SLAVE: New Brunswick, N. J., 30; Easton, Pa., Oct. 1; Trenton, 2; Philadelphia, 4, week; through Pennsylvania, 11 to 16; Washington, 18, week; Baltimore, 25, week.

BEN MAGINLEY'S DEACON CRANKETT: New York, 27; Cleveland, Oct. 4; St. Louis, 18.

BOSTON IDEAL UNCLE TOM: Rochester, 29, 30; Warsaw, Oct. 1; Hornellsville, 2; Corning, 4; Penn Yan, 5, 6; Watkins, 7; Hammondsport, 8; Bath, 9.

BIG FOUR MINSTRELS: Meridian, Miss., 30; Mobile, 1; Galveston, 2, 4, 5.

BUFFALO BILL COMB.: St. Louis, 27, week; Cincinnati, Oct. 4, week.

B., W., P. & W.'s MINSTRELS: Baltimore, 4, week; Philadelphia, 11, week.

CALLENDER'S GEORGIA MINSTRELS: Hop-skip and jump route.

CHANFRAU: Fall River, 30; Providence, Oct. 1, 2; Worcester, 4; Lawrence, 5; Lowell, 6; Manchester, N. H., 7; Portland, 8, 9; N. Y. City, 11, week.

CHILD OF THE STATE: Louisville, Ky., 30, Oct. 1, 2; Frankfort, 4; Lexington, 5; Bowling Green, 6; Nashville, 7, 8, 9; Memphis, 11 to 16; Galveston, 18, week; Austin, 26; Brenham, 27; Houston, 28, 29, 30.

CLINTON HALL'S STRATEGISTS: Shamokin, Pa., 30; Pottsville, Oct. 1; Pottstown, 2; Danville, 4; Williamsport, 5; Bloomsburg, 6; Scranton, 7; Wilkesbarre, 8; Pittston, 9; Baltimore, 11, week.

CLARK AND MARBLE'S TILE CLUB: Salem, Mass., 30; Gloucester, Oct. 1; Marblehead, 2; Boston, 4, three weeks.

CLARA MORRIS: Boston, this week.

COLLIER'S BANKER'S DAUGHTER: Detroit, 27, week; Indianapolis, Oct. 4, week; Evansville, 11; Terre Haute, 12; Danville, 13; Lafayette, 14; Logansport, 15; Fort Wayne, 16; Jackson, Mich., 18; Grand Rapids, 19, 20; Milwaukee, 21, 22, 23.

COMLEY-BARTON LAWN-TENNIS CO.: New York, 20, two weeks; Cincinnati, Oct. 4, week.

CRITERION COMEDY CO.: Goshen, Ind., Oct. 1; Fort Wayne, 2.

DENMAN THOMPSON: Chicago, 6, 5 weeks; Joliet, Ill., Oct. 11; Davenport, Iowa, 12; Rock Island, 13; Bloomington, 14; Decatur, 15; Springfield, 16; St. Louis, 18, week; Keokuk, Iowa, 25; Burlington, 26; Galesburg, Ill., 27; Freeport, 28; Dubuque, Iowa, 29; La Crosse, Wis., 30.

DALZIEL-LINGARD BURLESQUE CO.: Chicago, 27, week; Milwaukee, Oct. 4, 5.

EMMA ABBOTT OPERA CO.: Chicago, 20, two weeks; Galesburg, Ill., Oct. 4.

EMMA VERN (Fun on the Rail): Philadelphia, Oct. 11, week; Reading, 18; Harrisburg, 20.

FANNY DAVENPORT: New York City, 20, six weeks.

FLORENCE HERBERT DRAMATIC CO.: Canton, Ohio, Oct. 4, week.

FORD'S COMEDY CO.: Charlotte, N. C., 30; Spartanburg, Oct. 1; Atlanta, Ga., 2; Athens, 4; Greenville, S. C., 5; Charlotte (Centennial), 6, 7; Baltimore, 11, week.

FORBES THEATRE CO.: Pekin, Ill., 30; Peru, Oct. 1, 2; Macomb, 3, 4; Galesburg, 5, 6.

FORD & DENHAM'S MASQUERADERS: Corning, 30, N. Y., Hornellsville, Oct. 1.

FOUR SEASONS COMB.: Akron, O., Oct 4, week.

FRANK MAYO: Philadelphia, 27, week; Norfolk, Va., 4; Richmond, 5, 6; Zanesville, O., 23; Newark, 24; Columbus, 25; Richmond, Va., Oct. 4, week; Savannah, 11.

FRANK I. FRAYNE: New York City, 27, week; Port Jervis, Oct. 4; Easton, Pa., 5; Reading, 6; Wilkesbarre, 7; Lock Haven, 8; Williamsport, 9; Elmira, N. Y., 11; Ithaca, 12; Hornellsville, 13; Rochester, 14, 15, 16; Cleveland, 18, week.

FUN ON THE BRISTOL: Brooklyn, 27, week; Williamsburg, Oct. 4, week.

GEORGE EDGAR: Schenectady, Oct. 4; Utica, 5; Pittsfield, Mass., 6; North Adams, 7; Bennington, Vt., 8; Rutland, 9; Burlington, 11.

GOLDEN GAME COMB.: Baltimore, 27, week; Philadelphia, Oct. 4, week; Mishler's (Pa.) circuit, 11, week.

GULICK-BLAISDELL CO. 1 (John Dillon): Leavenworth, 30; St. Joseph, Mo., Oct. 1, 2; Creston, Iowa, 4.

GULICK-BLAISDELL CO. 2 (Harry Webber's Nip and Tuck): Cincinnati, 27, week; Crawfordsville, 6; Champaign, Ill., 7; Mattoon, 8; Joliet, 9; Chicago, 11, week.

GULICK-BLAISDELL CO. 3 (Hop-Scotch): Kansas City, Mo., Oct. 1; Fort Scott, 2; Sedalia, 4; Booneville, 5; Moberly, 6; Chillicothe, 7; Palmyra, 8; Hannibal, 9; Quincy, Ill., 11; Springfield, 12; Lincoln, 13; Peoria, 14; Bloomington, 15; Joliet, 16; Chicago, 18, week.

GUS WILLIAMS COMB.: Burlington, Ia., 30; Davenport, Oct. 1; Rock Island, 4; Peoria, 5; Pekin, 6; Bloomington, 7; Springfield, 8; Indianapolis, 9, 11, 12, 13; Louisville, 14, 15, 16.

HARRY RICHMOND'S OUR CANDIDATE: Philadelphia, 27, week; New Brunswick, N. J., Oct. 4; Elizabeth, 5, 6; Newark, 7, 8; Jersey City, 9; Brooklyn, 11, week.

HAVERLY'S BLACK 40: St. Louis, 27, week; Nashville, 4, 5, 6; Louisville, Ky., 7, 8, 9; Milwaukee, Oct. 4, week.

HERNE'S HEARTS OF OAK: Indianapolis, 27; Milwaukee, Oct. 4, week; Cincinnati, 11, week.

HICKEY'S OH BE JOYFUL CO.: Baltimore, 27, week; Washington, Oct. 4, week.

HUNTLEY'S DRAMATIC COMB.: Pulaski, Tenn., 27, Fair week; Huntsville, Ala., Oct. 4, week; Trenton, Tenn., 11, week.

JANE COOMBS: Bloomington, Ill., 30, Oct. 1; Lincoln, 4; Springfield, 5; Danville, 6; Kankakee, 7; Aurora, 8; Michigan City, Ind., 9.

JARRETT'S CINDERELLA: Brooklyn, 27, week; New Haven, 4, 5; Hartford, 6; Providence, 7, 8, 9; New York, 11, 4 weeks.

JARRETT & RICE'S FUN ON THE BRISTOL: Waterbury, Conn., Oct. 11; New Haven, 12; Bridgeport, 13; Hartford, 14; Holyoke, 15; Springfield, 16; Burlington, Vt., 30.

JOHN MCCULLOUGH: Quincy Ill., 30, Oct. 1; Hannibal, Mo., 2; Chicago, 4, two weeks; Cincinnati, 18, week.

JOSEPH JEFFERSON AND MRS. JOHN DREW: Wilmington, Del., Oct. 4; Lancaster 5; Harrisburg 6; Reading 7; Pottsville 8; Easton 9; Newark, N. J., 11, 12; Paterson, 13; Albany, 14; Troy, 15, 16; Boston, 18.

JOHN T. RAYMOND: Lincoln, Neb., 30, Oct. 1; Omaha, 2.

JOE MURPHY: St. Thomas, Can., 30; London, Oct. 1; Chatham, 2; Port Huron, 3, 4; Flint, Mich., 5; Bay City, 6; East Saginaw, 7; Lansing, 8; Grand Rapids, 9; Battle Creek, 11, Fort Wayne, 12; Dayton, Ohio, 13; Springfield, 14; Columbus, 15, 16; Cincinnati, 18, week.

JOHN A. STEVENS: Taunton, Mass., 28, 29, 30; New Bedford, Oct. 1; New York, 4, week.

KATE CLAXTON: Williamsburg, N. Y., 27, week; N. Y. City, Oct. 11, two weeks.

KATIE PUTNAM: Virginia City, Nev., 27, week; Ogden, Oct. 4, 5, 6; Salt Lake, 7, 8, 9.

KIRALFYS' AROUND THE WORLD: Boston, Oct. 4, three weeks.

LAWRENCE BARRETT: Indianapolis, 27, week; Chicago, Oct. 4, two weeks; Buffalo, 18, week.

LEAVITT'S MME. RENTZ MINSTRELS: Philadelphia, 27, week.

LEAVITT'S GRAND ENGLISH OPERA BURLESQUE CO: New York, 13, four weeks; Boston, Oct. 4.

LEAVITT'S SPECIALTY COMB: Pittsburg, 27, week; Cincinnati, Oct. 4, week; Chicago, 18.

LEAVITT'S RENTZ-SANTLEY CO.: Philadelphia, 27, week; Cincinnati, Oct. 4, week.

LOTTA: Hamilton, Ont., Oct. 1, 2; Philadelphia, 4, two weeks.

MARIE PRESCOTT: Mt. Sterling, Ky., 30; Paris, Oct. 1, 2.

MAGGIE MITCHELL: Pittsburg, Oct. 4, week; Washington, 11, two weeks; Baltimore, 25, two weeks.

MARY ANDERSON: Philadelphia, 27, week.

MAUDE GRANGER, (Two Nights in Rome): Springfield, Mass., 30; Middletown, Oct. 1; New Haven, 4, 5; Waterbury, 6; Newark, N. J., 7, 8; Philadelphia, 11, week.

MILTON NOBLES: Denver, 29, 30, Oct. 1, 2; Leadville, Oct. 4, two weeks.

M'LISS-PIXLEY CO.: Boston, 27, two weeks; Providence, Oct. 11, week; Milford, Mass., 18; Woonsocket, 19; Newport, 20; Fall River, 21; Bradford, 22; Lynn, 23.

MINNIE PALMER COMB.: Cleveland, 27, week; Toledo, 4, 5; London, 6, 7; Hamilton, 8, 9; Toronto, 11, week; Milville, 18; Kingston, 19; Brockville, 20; Ogdensburg, 21; Ottawa, 22, 23; Montreal, 25, week.

MITCHELL'S PLEASURE PARTY: Zanesville, O., 30; Wheeling, W. Va., Oct. 1, 2; Chillicothe, O., 4; Columbus, 5, 6; Springfield, 7; Dayton, 8, 9; Louisville, 11, 12, 13.

MR. AND MRS. GEORGE S. KNIGHT: Hartford, Ct., 30; New Haven, Oct. 1; Bridgeport, 2; New York, 4, two weeks.

MILES' JUVENILES: New Orleans, 27, week.

MY PARTNER (ALDRICH AND PARSLOE): Manchester, N. H., 30; Portland, Oct. 1, 2; Haverhill, Mass., 11; Lawrence, 12; Lowell, 13; New Bedford, 14; Newport, 15; Brockton, 16; New York, 18, two weeks.

NEIL BURGESS (Widow Bedott): Sacramento, 29, 30, Oct. 1, 2; Nevada City, 4; Grass Valley, 5; Carson, 6; Virginia City, 7, 8; Reno, 9; Ogden, Utah, 11; Salt Lake, 12, 13; Cheyenne, 15; Denver, 18, 19; Topeka, 21; Kansas City, 22, 23; St. Louis, 25, week.

NICK ROBERTS' HUMPTY DUMPTY: Memphis, 30, Oct. 1, 2; New Orleans, 3, week.

NAT GOODWIN'S FROLIQUES: Milwaukee, Wis., 30, Oct. 1, 2; Grand Rapids, 4, 5; Muskegon, 6; Detroit, 7, 8, 9; Fort Wayne, 11; Canton, 12; Akron, 13; Youngstown, 14; Oil City, Pa., 15; Bradford, 16; Williamsburg, N. Y., 18, week.

OUR FLIRTATIONS (F. F. Mackey and Louise Sylvester): Fort Scott, Kan., Oct. 4; Sedalia, 5.

OUR GENTLEMEN FRIENDS CO. (George Holland): Utica, 30; Auburn, Oct. 1; St. Catherines, Ont., 2; Toronto, 4, week.

OLIVER DOUD BYRON: Lancaster, Pa., 30; Lebanon, Oct. 1; Reading, 2; Shamokin, 4; Pottsville, 8; Allentown, 9; Scranton, 10; Pittston, 11.

POLK'S GENTLEMAN FROM NEVADA: St. Louis, Mo., 27, week; Louisville, Ky., Oct. 4, week; Cincinnati, 11, week; Detroit, 18, week; Port Huron, 25; Flint, 26; Bay City, 27, 28; E. Saginaw, 29, 30.

PAT ROONEY COMB.: New Bedford, 30; Taunton, Oct. 1; Brockton, 2; Boston, 4, week.

PIRATES OF PENZANCE: Haverhill, Mass., 30; Concord, N. H., Oct. 1; Manchester, 2; Providence, R. I., 4, 5, 6; Taunton, Mass., 7; Worcester, 8; Northampton, 9.

POWER'S GALLEY SLAVE CO.: Toronto, 27, week; Bellville, Can., Oct. 4; Kingston, 5, 6, 7 (Fair week); Ottawa, 8, 9; Montreal, 11, week.

RIAL & DRAPER'S UNCLE TOM: Cincinnati, 27, week.

RIAL'S HUMPTY HUMPTY: Ottumwa, Ia., 30; Des Moines, Oct. 1, 2; Omaha, 4.

RICE'S BIJOU OPERA CO.: Albany, 30, Oct. 1, 2; Boston, 4, two weeks.

RICE'S SURPRISE PARTY: Cincinnati, Oct. 4, week; Pittsburg, 11, week; N. Y. City, 18.

ROBSON AND CRANE: Peoria, Ill., Oct. 4; Rock Island, 5; Des Moines, 6; Kansas City, 7, 8, 9; St. Louis, 11, week; Boston, 25, two weeks.

SOL SMITH RUSSELL'S EDGEWOOD FOLKS: Bridgeport, Conn., 30; Worcester, Oct. 1; Lynn, 2; Boston, 4, two weeks.

SNELBAKER & BENTON'S VARIETY COMB.: Rochester; Oct. 1, 2; Buffalo, 4, 5, 6; Erie, Pa., 7; Oil City, 8, Newcastle, 9; Pittsburg, 11, week.

STEWART FAMILY: Boston, 27, week; Portland, Oct. 4.

SMITH AND MESTAYER'S TOURISTS: Richmond, Va., 27–30; Norfolk, Oct. 1, 2; Washington, 4, week; Baltimore, 11, week; Cincinnati 18, week.

SLAVIN'S COMEDY CO.: Syracuse, 30, Oct. 1, 2; Oswego, 4, 5; Auburn, 6; Rochester, 7, 8, 9; Buffalo, 13, 14, 15, 16.

SHELBY'S CONSTABLE HOOK COMB.: New Haven, 20, indefinite—open Carll's New Opera House.

THE BERGERS: Hot Springs, Ark., 30; Galveston, Oct. 7, 8, 9.

THE HARRISONS (PHOTOS): Galveston, Tex., 27, week; Houston, Oct. 4, 5; Austin, 6, 7.

TONY PASTOR'S TROUPE: New York City, 27, week; Trenton, Oct. 4.

TONY DENIER'S HUMPTY DUMPTY: Springfield, 30, 31, Oct. 1; Bloomington, 4; Decatur, 5; Ft. Wayne, 7; Toledo, 8, 9; Ypsilanti, 11.

THE FAVORITES (ALICE OATES): Cincinnati, 27, week; Indianapolis, Oct. 4, week.

IDEAL COLORED MUSICAL COMB.: Augusta, 30; Hallowell, Oct. 1; Gardinir, 2, 3; Bath, 4; Damariscotta, 5; Brunswick, 6; Rochester, 7; Great Falls, 8; South Berwick, Me., 9, 10; Exeter, N. H., 11.

CIRCUSES.

BARNUM'S: Texarkana, Tex., 30; Marshall, Oct. 1; Shreveport, La., 2; Terrell, 4; Fort Worth, 5; Weatherford, 6; Dallas, 7; Dennison, 8; Sherman, 9; Marlin, 11; Waco, 12, Bryan, 13.

COUP'S UNITED SHOWS: Selma, Ala., 30; Uniontown, Oct. 1; Meridian, Miss., 2; Jackson, 4.

FOREPAUGH'S: Greenville, Mich., 30; Lansing, Oct. 1; Jackson, 2; Ann Arbor, 4; Battle Creek, 5; Niles, 6.

GREAT LONDON: Middletown, N. Y., 30; Paterson, N. J., 31; Hoboken, 2; Sealsbury, Md., 4; Middletown, Del., 5; Chester, Pa., 6; Wilmington, Del., 7; Baltimore, 8, 9.

SELLS BROS.: Rome, Ga., 4; Cartersville, 5; Marietta, 6; Atlanta, 7; Montgomery, 12.

☞ MEMBERS of the out-of-town staff are particularly requested to write the word "Correspondence" on their envelopes.

LETTERS TO THE EDITOR.

Will you hear this letter with attention?
As we would hear an oracle.
—LOVE'S LABOR'S LOST.

A LETTER FROM DANDO.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Fortunately I have had your journal sent me from the Gaiety Theatre, London, calling my attention to the statements that "some one who ought to know" has communicated to you. Your articles are, I imagine, communicated to you by Mr. Conquest, or his mouth piece, Mr. Petitt, and are all base and wicked lies. Unfortunately for me, my enemies are on the spot, and this may arrive too late to be of much interest, but you will allow me to substantiate my character, as you have been greatly deceived.

By business I am an india-rubber manufacturer, and in 1873 I conceived an idea for throwing a performer a considerable height, an improvement on the effects then produced by Conquest, and after experimenting and waiting until I had sufficient money to carry out my invention, I obtained a patent for my invention. I wrote to Mr. Conquest in September, 1875, that I had an invention that he could advantageously use in his pantomimes, and he appointed an interview, at which I explained the nature of my invention, and Mr. Conquest said it was only the question of the price, and requested to see the working of my models; but having been warned, I concealed the principal part of my invention. Mr. Conquest offered me £100 for the entire right of my patent, which I refused. Mr. Conquest then said if I did not take his £100 he would spend that amount in doing for my patent, remarking that he was a rich man, and it was no use my going against his offer.

In due course I went to pay the stamp duties for obtaining the great seal, when I found to my surprise Conquest opposed it being granted, on the grounds that it was an infringement on his letters-patent. I there discovered that after Mr. Conquest had seen the workings of my model, and twenty-five days after the original date of my application for the patent, he had applied and obtained a patent with the great seal. The law in England being "that whoever obtains the great seal *first* shall be considered the true and first inventor;" and although I had obtained provisional protection (which is no protection at all) twenty-five days before Conquest, because he knew the law and paid all his money down, he had the power to oppose my invention. I defended Conquest's opposition, knowing I was safe (as I had concealed the very thing which saved my patent) and my patent was allowed to proceed. But I was done for the want of sufficient money to carry out the patent. Ill luck or something threw me in Conquest's way a day or two after. He again threatened he should oppose me in every way, but offered me £200 for my invention, which I accepted. The assignment was then prepared by Conquest, who again deceived me, and put a clause in the assignment (which foolishly I did not read, and had no copy given to me) "That I should not invent, or be directly or indirectly concerned in inventing, anything for the same purpose." But Mr. Conquest greatly flatters himself if he classifies his rough and uncultivated way of being pulled up with a wire to the performance of Æneas or Ariel, and not one critic even rec-

ognized these performances as anything like Conquest's performance, but declared "nothing like it had been seen upon the stage within living memory."

When my wife originally appeared at the Gaiety Theatre, London, Conquest again thought of frightening me out of the field, and served Mr. Hollingshead and myself with a writ, but Mr. Hollingshead is a man and a gentleman, and refused to take my performance off the stage, and we were quite ready to defend any action brought by Conquest. But this time he had more than a young man of 21 to oppose, and I was honestly in the right, not having broken the terms of my agreement in any way.

Some twelve months after Ænea's first appearance Conquest brought out his son's wife in a rough and miserable performance, which was only recognized as something like Ænea's performance by Conquest infringing upon the titles of Ænid. Again last Christmas he brought out another girl, who danced in the comic scenes of his pantomime, and called her the Flying Fairy. This girl's name is Miss Wood, alias Mrs. Cox; and now Conquest is deceiving the public in America by advertising his European Wonder, Etherea, which is the name of my ballet at the Canterbury, London, in which Ariel appeared 200 nights; and the great joke is, Conquest's girl never performed under that name or any other, and the European reputation only consists in the imagination of Conquest.

The demand became so great for my wife Ænea's services, that I taught her sister (who is a good dancer and actress, and performed with her sister, Little Kattie Barry, with Joe Jefferson throughout England) to perform the same business, and she first appeared at the Canterbury, London, as Ariel; but my wife has not at any time appeared under any other title than Ænea, nor her sister but that of Ariel.

You accuse me of acting in a dishonorable manner toward Conquest. What do you call this?—Mr. Floyd, Mr. Moss' manager from Wallack's Theatre, having heard of Ænea's and Ariel's reputation, came to England to engage one of my artistes; but as Ariel was not performing at the moment, he came expressly (accompanied by Mr. Wallack, Jr.) to Paris to see Ænea, and immediately offered me a long engagement for Ariel. And Mr. Floyd returned to London to prepare the contracts with my agents, Parravicini & Co., and in due course they were sent me signed by Mr. Floyd; and had I signed immediately, Ariel would now be at Wallack's instead of the miserable counterfeit; but Conquest, to use his own words, "done us nicely," and explained he could produce all Ariel's business to Mr. Floyd, and also the effects of his own, which would form the entire entertainment. Consequently, Mr. Floyd engaged Conquest and his troupe. I had already signed for Ariel to appear in Bruxelles July 1, and when my artiste got there we found the town affected with La Mouch d'Or, for the Alhambra Theatre, and the girl's name Elena. We then discovered this Elena (which is only a deceptive advertisement on my title Ænea) was the girl Conquest had been palming off to the public last Christmas at the East End of London, and the man in Bruxelles was some contemptible fellow who had offered 1,000 francs for a plan of my machine to one of the artistes at the Chatelet, but was refused. The man, a Bruxelles (named Leclare), commenced by breaking some poor girl's leg, and then sent to London, and Conquest sent the girl named Wood, alias Mrs. Cox, to Bruxelles simply to spoil Ariel's reputation for America. The manager, Mr. Comey of the New Eden Theatre, desired to break my agreement for Ariel with a plea that the other girl (although a wretched performer, and described by the critics as a bale of living luggage pulled up on a crane) spoilt the attraction of Ariel. This led to a lawsuit, which I gained, and Mr. Comey had to pay us from July 1 at the rate of £60 a week, although Ariel did not publicly appear till three weeks after, and the Tribunal granted me full costs, and I finished by shutting up the theatre, and the manager, Leclare, decamped without paying any one. On one occasion the girl Wood was suspended for five hours in the flies in the greatest of agony before they could get her down.

The demand, however, appears so great for Ariel, and as I intend enforcing my contract with Messrs. Tompkins & Hill, I could not sign with everyone else, although I have had offers from Mr. Abbey, Mr. Leavitt, the Kiralfys, Herrmann, etc. Mr. Leavitt, I believe, has secured the girl Wood (who Conquest left in Europe, and the counterfeit at Bruxelles), and has purchased some machine from Mr. Weiland, the man who nearly killed the girl Zaco with an imitation of Lulu's performance, or he has purchased the patent from the man Leclare, of Bruxells, which is simply a counterweight at one of a wire, running over pullies, and the living luggage at the other. The Kiralfys also have got something—some ballet-girl from the Canterbury who has seen Ariel there 200 nights. In fact, it seems American managers have got the Flying Dance on the brain.

There is one thing certain, would managers such as Mr. Hollingshead and the Alhambra company engage Ænea after Mr. Conquest has been there with a failure; if Ænea's performance was anything like Conquest's, and to-night is the 150th night of Ænea at the Chatelet, Paris, which could continue another 200 nights had not other arrangements been made, but we do not finish at Chatelet till October, and Mr. Ruchard has given Ænea the last performance as a grand benefit, on which occasion she will be presented by a bronze statue executed by Mr. Grevin. Now if Ænea was simply pulled up with a wire in a dark scene do you think managers would pay us £80 per week and give us a benefit after 200 nights equivalent to 12,000 francs, and after the Chatelet Ænea is engaged at a higher salary for the Varubes Theatre, Paris, in a piece to be expressly written for her by Messrs. Gortinet and Blum, and later on for a new Fairy, by Jules Verne, entitled The Voyage to Traverse the Impossible. These truths are sufficient to show you our performance is not anything like Conquest's, for my wife is a thorough educated dancer and was principal dancer at the Grecian Theatre and Gaiety Theatre before she ever contemplated the Flying Dance, and the mere fact of the American public being promised so many imitations and deceptions is sufficient to prove Ænea must be an attraction.

Ariel starts for New York next Wednesday, accompanied by my manager (her husband), and to prevent all deception I shall instruct Messrs. Tompkins & Hill to call my performer Dando's Ariel.

Hoping I have not troubled you with too long a letter, allow me to remain yours, very respectfully, W. P. Dando.

P. S.—Ænea performs at the Chatelet in the blaze of the full gas, and twelve electric lights shining full upon, and the description in some of the American papers as to how the performance is done, is all wrong. But if you have a representative in Paris, I will put him in the actual possession of the secret and allow you to publish it.

Theatre du Chatelet, Paris, Aug. 23, 1880.

ANOTHER FLYER ON THE TRACK.

New York, Sept. 18, 1880.

Editor New York Mirror:

Dear Sir:—In consequence of the many misstatements and false representations that have been made by Mr. George Conquest and others about the coming of Mlle. Ariel, who, with her sister, Mlle. Ænea, now at the Chatelet Theatre, Paris, are the only Flying Danseuses in the world, I desire to inform you that I arrived here with her per steamer Hecla on Thursday last to fulfil our engagement with Messrs. Tompkins & Hill of the Boston Theatre. I enclose a letter given me by Mr. E. Villiers, Director of the Canterbury Theatre, London, witnessed by the U. S. Consul of that city, which will prove that Mlle. Ariel is the only lady entitled to that name or to the title "Etherea."

The painful accidents which have lately occurred at Wallack's Theatre, which have been brought about by the ignorance of the parties in question and want of the proper machines and appliances, ought to warn managers against persons professing to be able to imitate the performance of Mlle. Ariel, as they are sure to end in the same painful results. Mlle. Ariel and her sister, Mlle. Ænea, have now delighted and astonished the public at London, Paris and Brussels Theatres for three years, without one single accident. Her performance is entirely different from that which Mr. George Conquest has lately so utterly failed in endeavoring to produce, and as her machines and apparatus are protected by letters-patent throughout Europe and America, it is impossible for anyone to imitate her marvelous feats.

Mlle. Ariel's titles are fully protected by law, and anyone infringing them will be immediately prosecuted. Pray believe me, with many thanks, respectfully yours,

D. F. Turner,
Manager Ariel.

[COPY.]

The London Pavillion,
4½ Tichborne Street, W.
London, Aug. 26, 1880.

This is to certify that the bearer, Mrs. Turner, formerly Miss Barry, is the lady who appeared at the Canterbury for over 200 nights in the ballet called "Etherea." I gave her the name of Ariel, and any other person assuming either the name of "Ariel" or "Etherea" are not legitimately entitled to do so, Mrs. Turner being the original person who assumed these titles, and who made the great success at the "Canterbury."

Edwin Villiers,
Director of the Canterbury and London Pavilion.

Aug. 26, 1880.—The foregoing is the signature of Mr. Edwin Villiers, Director of the Canterbury Music Hall and Theatre of Varieties, London.

I. Nunn,
SEAL. Vice Deputy Consul General,
U. S. A., London.

REMINISCENCES OF OPERA—No. 10.

Edmund Rosenthal—His Appreciation of "Sostimoto"—Squelching L'Africaine in English—Its Failure in Italian.

Edmund Rosenthal, the baritone, of whom mention has been made in these papers, was a printer by trade, and owed his position upon the operatic stage to the teaching of Mrs. Galton (the mother of Miss Susan Galton, and sister of Miss Louisa Pyne). Although Mr. Rosenthal's tutor was an able one, she didn't manage to fix much musical knowledge in Edmund's head—albeit he was a pretty good singer, had an excellent baritone voice, of fair compass only, but delicious in its quality. Of this lack of musical theory an amusing episode occurs to me in connection with the singer, which may be worth relating—at least I thought it very amusing at the time. It was while we were upon our first tour with Mr. Rosenthal, and Mr. Swift was the tenor. We were playing at the little theatre in Swansea, South Wales, and business had not been over brilliant. I was sitting with Mr. Rosenthal in the office of the theatre, with Mr. John Manly, in solemn conclave over the arrangement of the repertoire for the ensuing two weeks, and discussing the operas that had the most draft in them. I happened to say that Lucia, I thought, might be a strong card, as it was very popular just then, from the fact that Mr. Sims Reeves' singing in it had given the public quite a taste for the music. Rosenthal seized upon the idea at once, and almost immediately upon it Mr. Swift entered the office. After the usual salutations, Rosenthal said:

"See here, Swift, I'm going to put up Lucia next week; what do you think of the idea?"

"First rate," said Swift; "who is going to sing it for you?"

"Why, the company of course; who do you think—the audience?"

"Oh, yes, of course, I understand that; but I mean who's your tenor?"

"Why, what a question," said Rosenthal. "Why you, of course; you are not going to leave me, are you?"

"Leave you—no! certainly not; but I can't sing it man; I have no 'sostimoto.'"

"Never mind about that," said Rosenthal; "get one; I'll pay for it if it isn't too expensive. We must have the opera, you know."

Swift did not dream that Rosenthal was so ignorant of musical terms, and thinking that he was chaffing him, and feeling very indignant at what he deemed an insult, answered pretty sharply:

"Rosenthal, I didn't come here to be insulted. "Insulted!" exclaimed Rosy; "my boy, if you think I meant to insult you by my offering to pay for one, I really didn't; but don't get angry—pay for it yourself."

The truth suddenly dawned upon Swift. Turning upon his heel, he quietly said: "Well, Rosy, I didn't think you were such an ass." Thereupon he walked out of the office. "What's the matter with the man?" said Rosenthal, turning to Manly and myself. "Will you fellows tell me?" We could hold in no longer, but burst into an uncontrollable fit of laughter. "Damn it, why you fellows are as bad as he; what have I said or done?" We proceeded to explain to him that "sostimoto" was a musical term to express a sustaining quality of voice—which was necessary to enable the performer to sing a certain class of music—and that Swift did not possess it. Rosenthal's mortification was complete, and as he felt he couldn't afford to engage another tenor, Lucia was not sung that season.

I now come to a period in my life when a circumstance occurred which caused my connection with the opera, as an active member, to cease. Just after my last term with the London English Opera company, and after I had returned to London, I conceived the idea of forming a Grand English opera company, whose component parts should be first-class in every particular, for which purpose I succeeded in making an engagement with Mme. Tormilie as my prima-donna. This lady was the Ms. Annie Wilmer whom Mr. Cooper brought to this country, and whom I spoke of in my first chapter. She had matured into a splendid artiste, both as singer and actress, and was a very fair-looking and handsome lady. I next engaged Mr. William Parkinson, then the second-best tenor in England. Miss Lucy Leffler (the daughter of Adam Leffler, the celebrated basso of Drury Lane, and mentioned in a former chapter), was engaged as my contralto, and a very good singer, and charmingly pretty lady was Miss Leffler. Mr. Charles Durand, an excellent singer and actor, was the baritone; Mr. Tempest, basso, and Mr. John Manly, second, tenor and stage manager. A superior chorus, of the best voices from Covent Garden Theatre, was selected by me (the London season having just closed), and a first-class orchestra (culled from Alfred Mellon's band, Covent Garden, also just at liberty), completed my company. These, with a repertoire of thirty-two operas, enabled me to command excellent patronage.

The first part of the season was fairly successful, although it was early Summer, and some first-rate cities and towns were before me. About this time the Covent Garden Italian Opera company had just closed a season of remarkable brilliancy, and they had produced some new and successful operas, amongst which was L'Africaine. The opera had made a hit in Italian, and the Covent Garden Opera (Limited) had decided and announced that they intended to produce it in English as soon as the season opened. By a singular coincidence (for I had as yet not seen their announcement), I had decided to do the opera in English, after consulting with Mr. Parkinson and Mr. Durand, and had sent to Paris for some scores for that purpose. Now, my readers who are not acquainted with the fact must understand that up to this period no Copyright law existed in England to protect foreign music. So that all music which had been sung on the Continent (which could be got hold of) could be used in England with impunity. Witness Ill Trovatore, Traviata, etc., for which no royalty had ever been paid, except to the translators for the English edition of the libretto.

My scores arrived from Paris in due time, and I looked around for a translator. At length I engaged a gentleman to write the libretto, and as the acts were completed I put them into rehearsal. The costumes were also under way, and I then announced in the London *Era* that I would be prepared to produce L'Africaine in its English dress upon a certain date. It was just at this time I learned that the Covent Garden company were also going to produce it in London, and afterward contemplated a provincial tour. I had by long odds the best company of the two, and was consequently fairly inundated with applications for its production. I closed first with Mr. Copeland of the Royal, in Liverpool (he was running the two theatres, the Royal and the Adelphi), on my own terms; with Mr. Hobson of Leeds, Mr. James Chute of Bristol, Mr. Newcomb of Plymouth, Mr. Nyechart of Theatre Royal, Brighton, and in fact all the principal theatres in the provinces.

All was quiet in London; no sign or protest was made, and we were in high spirits about our new opera, which fairly promised to be a veritable bonanza, as the public anxiety in anticipation of seeing this work was up to a pitch of excitement. It was within ten days of our being due in Liverpool, where we were to open in L'Africaine, and our company was playing at the Theatre Royal, Shrewsbury. It was Race week, and the business was pretty fair, or rather more than fair, though not great. However, we consoled ourselves that we should play to crowded houses in a few days in the good old town of Liverpool. Parkinson and I were seated at dinner one day of this last week at Shrewsbury, when a servant announced a gentleman upon urgent business. I requested him to be shown into the dining-room, and upon his entering I apologized, which he took the trouble to recapitulate in an apology for his intrusion at dinner hour, saying that his excuse must be that he had but a short time to catch the next train for London. "Don't mention it," said Parkinson, who never stopped eating. "Thank you," said the gentleman, feeling in the side pocket of his coat and bringing out some papers; "allow me [presenting a paper to me] to serve you with the copy of a writ from the High Court of Chancery."

Parkinson dropped his knife and fork with a groan (he was interested with me pecuniarily in the production of the opera). "Good God, sir, they can't do it!" gasped out Parkinson.

"There surely must be some mistake," said I.

"Gentlemen," said our visitor, "with that I have nothing to do, and must beg to take my leave. Good day."

"Come, Parkinson," said I, "get your hat; we'll go to a lawyer's at once and see what this means, for I can't understand it. I am trespassing on no rights. The libretto is my own, and I have paid for it. We are not using the Covent Garden translation, for we don't even know what it is. There must be some mistake."

We went to our lawyer. He examined the writ, found it was from the agent of the London people, who professed in the writ to have bought the right of the music from Mme. Meyerbeer in Paris. We smiled at this. I said: "Why, they must be insane; there is no Copyright law in England for foreign music that I ever heard of."

"Well," said our lawyer, "perhaps they have passed a law lately."

"Good God, sir!" said Parkinson, "how could they do that without our knowing it or their notifying us?"

I said: "Will you please to find out at once, sir?"

"Yes," said the lawyer, "I'll write to my agents in London this evening."

"Oh, no," I replied; "we couldn't stand the suspense—please telegraph."

He did so, and in less than an hour we received a reply. "Look in a certain number of the London *Times*, in the middle column of the first page, among the law reports."

We looked, and, sure enough, there it was—the report of the passage of a bill protecting foreign compositions from that date. The bill had been quietly pushed through the House, with the combined influences this company in London possessed, and passed into a law, without giving us a chance to reply. And thus was all our labor in vain, and L'Africaine was never produced by us, and was an utter failure afterward at Covent Garden. So there we had our revenge. But thus it came about that I became disgusted at the trick Fortune had played me, and English opera from that time for several years knew me no more. H. W. Ellis.

CONCERNING SOME OLD PLAYERS.

Charles Hart, the grandson of Shakespeare's eldest sister, commenced his theatrical career by playing female characters. He was one of a number of actors who joined the army, on the closing of the theatres in 1647, and he became a Lieutenant in the regiment of Prince Rupert. When the wars were over, several of the actors, including Taylor, Pollard, Burt, Hart, Lowin and others of the disbanded companies, united together, and in the Winter of 1648 appeared at the "Cockpit," or "Phœnix," in Drury Lane. They played for three or four days only, an act of Parliament having been passed in 1647 ordering "that all actors of plays for the time to come, being convicted, should be publickly whipped." Under this act, Hart, Taylor, Lowin, etc., were carried off to prison by a party of soldiers who surprised them during a performance of John Fletcher's tragedy, Rollo, Duke of Normandy, and carried them away to prison dressed as they were. After detaining them for some time, and plundering them of their clothing, they set them at liberty. In 1663 Hart made his first appearance at the new theatre, Drury Lane, on the 8th of April, as Demetrius, in The Humorous Lieutenant of Beaumont and Fletcher. Another soldier player was likewise in this cast, in which his name appears under his military title—that of Major Mohun, who enacted Leontius. It was Hart who introduced Nell Gwynne, with whom he was in love, to the notice of the public. (She afterward became the mistress of Charles the Second. It was owing to her influence that Chelsea Hospital was erected.) Hart's principal characters were Othello, Brutus, Cataline, in Ben Jonson's tragedy of that name; Amintor in Beaumont and Fletcher's Maid's Tragedy; and Manly, in William Wycherley's fine comedy, The Plain Dealer, adapted from the French of Moliere. He retired from the stage about 1680, and died in 1683.

Thomas Betterton, the greatest of all the the old English actors, was the son of one of the under-cooks in the service of King Charles the First. He was born in London. He and Kynaston were fellow apprentices to one Mr. Rhodes, a bookseller. This individual, obtaining a license, opened the Cockpit in Drury Lane, in 1659, Betterton and Kynaston becoming members of the company. In 1662 Betterton joined Sir William Davenant's company at the theatre in Lincoln's Inn-Fields, opening in the play of The Siege of Rhodes. It was here that he acquired the reputation of being the greatest actor of his time. During this season he made his appearance as Hamlet, deriving considerable benefit from the instructions of Sir William Davenant, who had seen Taylor, the original representative of the character. It is said that Taylor was instructed in the business, etc., by Shakespeare himself. The Ophelia was Mistress Saunderson, whom Betterton married in 1663. It may be remarked *en passant*, that this lady was single, although styled Mistress (all the ladies were announced as Mistress in the playbills, until the year 1702). Pepys speaks in the highest terms of Betterton's Hamlet, pronouncing it "the best acted part ever done by man." Colley Cibber says: "How Shakespeare wrote, all men who have a taste for nature may read and know; but with what higher rapture would he still be read could they conceive how Betterton played him!" Dibdin says of him: "We are obliged to confess that he appears never to have been on the stage for a single moment the actor, but the character he performed." Othello was one of Betterton's favorite parts. In 1688, on the death of Davenant, Betterton succeeded to a share of the management, which he held until 1690. In 1695, in conjunction with several other actors, he obtained a license from the King (in which he is styled Thomas Betterton, Gentleman), and built a new theatre in Lincoln's Inn, opening it with Congreve's Love for Love, a play as full of character, incidents and stage effect as almost any of those written at that period. In his old age he lost a great portion of his savings by a commercial speculation, and became somewhat straitened in his circumstances—so much so that the performers proposed a benefit for him. This benefit took place in April, 1709, the attraction being Love for Love." The occasion was memorable from the fact that Mrs. Bracegirdle and Mrs. Barry appeared in their original characters. This benefit produced a large sum of money, but it was insufficient to meet the wants of the now almost disabled actor. The year following he had an additional benefit. On this occasion he appeared on the stage for the last time, in his old character of Melantius in The Maid's Tragedy. Shortly before this, he had been seized with gout, and in order to reduce the swelling in his feet, took some powerful medicine. This enabled him to walk in slippers. He acted with all his old power, and was received with universal applause; but the disease returned with increased violence, flew to his head, and caused his death in forty-eight hours after. He is buried in Westminster Abbey. He was the friend of Dryden, Rowe, Pope, Steele, Mrs. Centlivre, and many of the literary celebrities of his time—a passionate devotee of Shakespeare, a diligent student of his art, free from jealousy, and always ready to give his experience and advice to the younger members of his profession. For an actor of such undoubted merit his range of characters was very large—upward of one hundred and thirty. He was the author and adapter of several plays, the most important being The Amorous Widow; or, The Wanton Wife.

Edward Kynaston, the fellow-apprentice of Betterton, made his first appearance on the stage in 1659, under Rhodes' management. He was one of the greatest impersonators of female characters. The possessor of remarkably handsome features, he was naturally much admired, particularly by the ladies of quality, who often took him, in his theatrical costume, for a drive after the play, in Hyde Park. (The plays then began at four o'clock in the afternoon.) He retained a certain beauty to the last. Colley Cibber tells us that "even at sixty, his teeth were all sound, white, and even as one would wish to see." His principal female characters were Olympia, in The Loyal Subject, of Beaumont and Fletcher; Calis in The Mad Lover, by the same authors; Aglaura in Sir John Suckling's play of that name; Arthiope in Davenant's Unfortunate Lovers; and Evadne in The Maid's Tragedy, by Beaumont and Fletcher. These three latter parts were considered by Downes, the prompter, the best of Kynaston's performances. He also enacted male parts, the best known being Leon, in Rule a Wife and Have a Wife, by John Fletcher; Shakespeare's Henry the Fourth; Peregrine, in Ben Jonson's masterpiece, Volpone; or, the Fox. He was the creator of some score of original characters, the most prominent of which were: Harcourt, in Wycherley's Country Wife; Freeman, in the same author's Plain Dealer; and Count Baldwin, in Southerne's Fatal Marriage. (This was afterward altered by Garrick, who omitted the comic portion of the play. The role of Isabella was one of the finest performances of the renowned Mrs. Siddons.) His assumption of female characters affected his voice in some disagreeable way, and on one occasion—when in company with a fellow actor—one George Powell, who was recovering from a recent debauch—Kynaston inquired of him if he was still sick. "How can I be otherwise," said Powell, "when I hear you speak." Kynaston died in 1712, leaving considerable property. He is buried in St. Paul's Churchyard, London.

William Mountfort is supposed to have been born in the year 1660. He made his first appearance, as near as we are able to trace, in the year 1682, with Killegrew, at The Theatre Royal, for we find his name in the cast of The Duke of Guise, a tragedy by Dryden and Lee. He met with great success and rose rapidly in his profession. In 1684 he played Hartwell, in Ravenscroft's comedy Dame Dobson; or, The Coming Woman. Kynaston and the renowned Anthony Leigh being in the same cast. He also played Nonsense, in The Northern Lass, one of the best of Richard Brome's comedies; and played in many others during the season. In 1685 he created the part of Sir Courtly Nice, in the comedy of that name, which had been written by Crowne, at the command of Charles II., who had given the author an old Spanish comedy, entitled, *No Puede Ser*. (It Cannot Be), from which the play is adapted; the part of Sir Courtly, however, being original. Mountfort's rendition of this character is spoken of very highly by Cibber and old Downes, the prompter. He was a very natural actor, possessed of great talents, easy of action and graceful in deportment, a fine singer and a most excellent dancer. His rendering of the part of Willmore, in Mrs. Behn's best comedy, The Rover, was considered a great characterization. His last creation was that of Cleanthes in Cleomenes, the Spartan Hero, a tragedy written by John Dryden, which was produced in May, 1692. He met his death at the hands of an assassin, one Captain Hill, who entertained a passion for Mrs. Bracegirdle, the charming actress, who resented the gentleman's attentions. This greatly annoyed Hill, and he imagined her aversion must proceed from being previously engaged, and thought Mountfort the favored one, having observed them frequently together. Confirmed in this suspicion, he determined upon the lady's abduction, and engaged Lord Mohun, a young man of loose morals, together with a party of soldiers, to assist him. They agreed upon an evening, and went to the theatre for the purpose of finding the lady; but she was not in the bill that night. They then discovered that she was at a friend's house in company with her mother, and thither they went, and waited for Mrs. Bracegirdle's departure. She appearing, accompanied by her mother and a Mr. Page, the ruffians attempted to seize her, but Mr. Page calling for assistance, their design was frustrated. Hill and Mohun, bitterly disappointed, vowed vengeance on Mountfort. They went to the street where he lived and there lay in wait for him. Toward midnight, Mountfort, on returning home, was saluted by Lord Mohun in a friendly way. Mountford inquired what brought his lordship there at such a time. To which his lordship replied by asking if he had not heard of the affair of the woman. Mountford asked what woman. To which Lord Mohun answered, "Mrs. Bracegirdle." "I hope, my Lord, you do not encourage Mr. Hill in his attempt upon Mrs. Bracegirdle; which, however, is no concern of mine." As he uttered these words, Hill came and run him through the body before he had time to draw his sword to defend himself. An alarm of murder being given, Hill made his escape, but Lord Mohun was arrested, tried in the House of Lords, and acquitted. Thus perished one of the most notable actors of his time, on the 9th of December, 1692, in the thirty-third year of his age, as Cibber tells us, "generally lamented by his friends and by all lovers of the theatre. Of person he was tall, well-made, fair, and of an agreeable aspect; his voice, clear, full, and melodious; in tragedy he was the most affecting lover within my memory; his addresses had a resistless recommendation from the very tone of his voice, which gave his words such softness, that, as Dryden says—

"Like flakes of feather'd snow,
They melted as they fell."

He remained a member of the Theatre Royal Company from 1682 until his death, having played during that time upward of twenty original characters. He was the author of half-a-dozen pieces, together with many prologues and epilogues. He was buried at St. Clement's Danes. A. B.

One of the Zulus lately exhibited at the Aquarium, named "Sam," applied to Mr. Shiel, at the Westminster Police Court, for assistance to be sent back to Cape Town, as he was destitute. He was warmly clad, but had on a very old pair of boots, and was armed with one of those formidable knobsticks which form part of the Zulu equipment when in the field. Mr. Shiel said he was very sorry, but he could not help him; he had better go to those who had employed him. The poor fellow left the court much dejected, and stated that the money he had earned had all been spent in his board and clothing. He had lost "Squash" and "Charley," who were going back with him, and was alone and friendless. He is a very intelligent fellow, and has learned English rapidly since he and the others complained at this court some months ago.—*Era*.

Mrs. Ole Bull has arrived on these her native shores.

PROFESSIONAL CARDS.

[CONTINUED FROM FIRST PAGE.]

MISS SYDNEY COWELL.
Madison Square Theatre.
Season 18-0 81.

MR. E. L. WALTON.
Madison Square Theatre.
Stage Manager Booth's (Boucicault) 79 80.
Hazel Kirke, "en route" '80-'81.

MISS LAURA L. PHILLIPS
Will negotiate with managers for the production of the late John Brougham's plays Address this office.

MRS. THOMAS BARRY.
Late Leading Lady Boston Theatre.
Disengaged.
Address Hotel Comfort, Boston, Mass.

MISS ADELAIDE THORNTON.
With Maude Granger's company, season 1880-1881, as Sylvia de Montalan, in Two Nights in Rome, at Union Square Theatre.

MR. EDWARD KENDALL.
Refined Change Artist. First-Class troupes of the Tourist order will secure an acquisition by addressing 134 Court St., Boston, Mass.

MR. ATKINS LAWRENCE.
Leading Business.
With Mary Anderson Co. Season 1880-81—Re-engaged. Characters—Huon, Claude Melnotte, Fazio, Romeo, Clifford.

MR. CHRIS HAMMOND.
First Old Man and Character Actor, and LILLIAN M. ORNE, first Old Woman and Emotional Parts. Permanent address, NEW YORK MIRROR.

MLLE. ARIEL.
The only and original Flying Danseuse in America; engaged at Boston Theatre. All effects protected by letters-patent throughout Europe and America.
Apply authorized agent,
D. F. TURNER, Manager. J. ALEXANDER BROWN, Dramatic Agent, 64 E. 14th St.

WANTED.—A POSITION IN A good company by a first-class young lady. Good social standing, fine appearance. Salary no object Address all letters, "NELLIE," care NEW YORK MIRROR.

WANTED—TO SELL A NUMBER of Velvet, Silk and Satin Dresses, good night colors. To be seen between 10 and 3 daily, at Miss BERNET'S, 28 West Houston street, City.

TO MANAGERS

WITH WHOM I HAVE DATES,

AND

And all Whom it May Concern.

READING, PA.

It is hereby agreed between MINNIE PALMER of the one part and MARCUS R. MAYER of the other part, that the said Marcus R. Mayer is authorized as her agent to fill dates for engagement the MINNIE PALMER GAIETY COMPANY for the Dramatic Season of 1880 81. The said Minnie Palmer agrees to fulfil said engagements, as are made by said Marcus R. Mayer, and the said Marcus R. Mayer agrees that he will fill all dates for the said season, on the most favorable terms at the best theatres.

Witness our hands and seals this 23d day of September, 1880.

MINNIE PALMER.
MARCUS R. MAYER.

Witness; J. DIEHL.

MISS FANNY REEVES

AND

E. A. McDOWELL,

Address 148 West 25th st.

FRED. DIXON,

BARITONE AND COMEDIAN.

Late of H. B. Mahn, Carl Rosa, Pyne & Harrison, Italian Opera, Covent Garden, London, etc. Stage Instructor to Lehnen's and other Juvenile troupes.

MRS. F. DIXON, Costumer, Chorus and small parts, at liberty.

Extensive repertoire and thorough practical experience in legitimate and comic opera, drama and burlesque.

Address PAMRAPO, N. J.

EXCELSIOR!

VICTORS IN EVERY CLIME!

The recent brilliant engagement at

HAVERLY'S
14TH STREET THEATRE,
NEW YORK,

Completes the

TOUR OF THE WORLD.

THE STEWARTS,

MIRTH, MUSIC, MISCHIEF, MIMICRY.

The Burlesque Comedy,

RAINBOW REVELS.

REWRITTEN, REORGANIZED, AMERICANIZED, POPULARIZED.

THE COMPANY AND PIECE A GREAT HIT.

Time filled in Philadelphia, Pittsburg, St. Louis, Cleveland, Buffalo, Rochester, Boston and Brooklyn. Apply to J. R. GARDINER, 12 Union Square.

BARTLEY CAMPBELL'S SUCCESSFUL PLAY,

FATE.

FOR RIGHTS OR PRIVILEGES,
ADDRESS C. R. GARDNER,
12 UNION SQUARE.

EXPERIENCED BUSINESS MANAGER WANTED for "CAMPBELL'S MYSTIC KREW," in the eccentric musical comedy in two acts,

TIT-FOR-TAT; or, A LOVER'S FROLIC.

The funniest musical comedy ever written, presented by a talented company of recognized first-class artists. Elaborate New Pictorial Printing and Lithographs. Managers of First-class Opera Houses and Circuits address at once (giving open dates and terms),

H. J. CAMPBELL,
Proprietor and Manager,
65 Fulton street, Brooklyn, N. Y.

A GOLDEN SORROW,
an emotional play for a lady star.
CIRCUMSTANTIAL EVIDENCE,
A fine play for a gentleman star,
BROTHER NED
of
THE MUDDLEBERRY BROTHERS,
An eccentric comedy for star.
H. WAYNE ELLIS, 40 East 9th St.

$5 TO $20 per day at home. Samples worth $5 free. Address STINSON & CO., Portland, Maine.

Macauley's Theatre

LOUISVILLE,

KENTUCKY,

SEASON 1880-81.

Address

JOHN T. MACAULEY,

Sole Lessee and Manager,

POPE'S THEATRE,

ST. LOUIS.

SEATING CAPACITY, 1,720.

STANDING ROOM, 650.

The largest, most elegant and best located house in the city.

Managers of Combinations desiring dates will please address

CHARLES POPE,
Station M., New York City.

ST. LOUIS, MO.,

OLYMPIC THEATRE,

CHAS. A. SPALDING....Proprietor & Manager.

GRAND OPERA HOUSE,

JNO. W. NORTON.....Proprietor & Manager.

The largest, best appointed and best located Theatres in the city.

Address all communications to

JNO. W. NORTON,
Grand Opera House, St. Louis, Mo.

D. H. HARKINS.

Starring Tour, England

PERMANENT ADDRESS,

American Exchange, 449 Strand, London, Eng.

Mercantile Hall,

ALTON, ILL.

Population of city, 18,000, on Chicago and Alton R. R., I. and St. Louis R. R. and St. Louis and Kansas City R. R. Amusements well patronized; first-class troupes always get crowded houses. Hall first-class in every respect, with good ventilation, scenery and dressing rooms. Seating capacity 650. For particulars apply to

LEVIS & DETRICH,
Alton Ill.

RALSTON HALL,

MACON,

GEORGIA.

Has been thoroughly renovated and is now open for engagements.

Applications for dates for renting or sharing terms must be addressed to

TURPIN & OGDEN,
Sole Managers Ralston Hall,
Macon, Ga.

ACADEMY OF MUSIC,

MILWAUKEE,

WISCONSIN.

The finest theatre in the Northwest, and ONLY one on the GROUND FLOOR.

Ten modes of egress. Capacity 1,600.

Fully stocked with elegant scenery and all else necessary for the proper production of all plays, operas, etc. Would like to hear from managers of first class combinations ONLY. Will either rent or share.

Address,
HARRY DEAKIN,
Lessee and Manager.

NEW ORLEANS, LA. SEASON OF 1880-81

BIDWELL'S ACADEMY OF MUSIC.

RECONSTRUCTED,
ENLARGED AND IMPROVED.

ST. CHARLES THEATRE,

THE LARGEST AND MOST COMMODIOUS THEATRE IN THE CITY.

Recently purchased by me, will be put in thorough order for the season of 1880-81. BOTH OF THE ABOVE THEATRES WILL BE UNDER MY PERSONAL MANAGEMENT. First-class attractions desiring to visit New Orleans during the coming season, will please communicate with

D. BIDWELL,
Proprietor and Manager.

THE CHARLESTON

Amusement Association

is prepared to make engagements with first-class musical and dramatic organizations for a limited number of entertainments, to be given in that city during the approaching season. CHARLESTON, S. C.

OWENS' ACADEMY OF MUSIC

CHARLESTON, S. C.

All business communications should be addressed to

J. M. BARRON, Business Manager,
Academy of Music, Charleston, S. C.

The Lone Star Circuit.

THE GREATEST CROPS TEXAS EVER SAW.

BIG MONEY FOR EVERYBODY.

Railroad Rates Reduced—Close Connection made to All Points in the South.

EMIGRATION WANTED TO GATHER THE CROPS.

TREMONT OPERA HOUSE,

GALVESTON, TEXAS.

HENRY GREENWALL.....Lessee and Manager
DAVE PEYSER.....Bus. Manager and Treas.

WANTED FIRST-CLASS COMBINATIONS FOR THE FOLLOWING DATES:

Oct. 15, 16, 18; Nov. 1, 2; Nov. 15, the entire week; Nov. 26, 27; Dec. 13, 14; Dec. 27, 28; Jan. 3, the entire week; Jan 10 the entire week; Jan 17, the entire week; Jan. 28, 29, 31; Feb. 1; Feb. 7, 8; March 14, the entire week; March 28, the entire week; April 4, 11, 18, 25, the entire week.

None but Leading Attractions need apply. Will play combinations from three to four weeks in Texas, Houston, Austin, San Antonio, Brenham, Palestine, previous to Galveston or after. Address all mail,

TREMONT OPERA HOUSE,
Galveston, Texas.

GRAND OPERA HOUSE,

Hamilton, Canada.

"The Only Proper Theatre in the City."

Will be ready for the Opening

DECEMBER 1, 1880.

Auditorium on ground floor. Seating capacity, 1,200. Large stock of Scenery. Stage 32x58. All the modern improvements in lighting, heating, ventilating, &c. Stockholders the principal amusement-goers of the city and all play-going patrons.

Also prepared to Book Dates for Holman Opera House, London, Canada, and a Canadian circuit of six or twelve nights.

WILL SHARE OR RENT.

J. R. SPACKMAN,
Park Theatre, Brooklyn

John T. Raymond,

TOUR OF 1880-81,

COMMENCES

AT

POPE'S THEATRE,

ST. LOUIS, SEPTEMBER 13.

HORACE McVICKER,
Acting Manager,

NEVIN OPERA HOUSE.

ROME, GA.,

Now being completed at a cost of $30,000, will be opened September 15, 1880. Built specially for theatrical purposes Seating capacity 900. Parquet, Dress Circle, Balcony, Private Boxes, Folding-seat opera chairs, well lighted, ventilated, and all modern improvements; beautiful fresco and carved work, fine stage, scenery and dressing-rooms; all looking to the comfort of Actors and pleasure of their audiences. Population of Rome and adjoining suburbs, by U. S. Census, just taken, 7,000. Connected by railway with Selma, Ala., Chattanooga, Tenn., and Atlanta, Ga., and acknowledged to be one of the best "show towns" in the South. Rent moderate, and liberal sharing terms to first-class attractions. The following, among other Troupes, played to fine audiences in this city the past season: McKee Rankin, Grau, Kate Thayer, Barney Macauley, Huntley, Joe Murphy, Frederick Paulding, Barlow, Wilson, Primrose & West, Duprez, Ford's Juveniles, and Louise Pomeroy. For dates, etc., address M. A. NEVIN, Proprietor, ROME, GA. ☞ Put us in your route.

ENGLISH'S

New Opera House,

INDIANAPOLIS, INDIANA.

WILL E. ENGLISH..Proprietor and Manager.

This grand building now in course of erection, in the centre of the city, will be completed by September 27th, in magnificent style, and will be by far the finest theatre in Indiana, and one of the finest in the United States. It will be on the ground floor, with elegant retiring-rooms, spacious lobbies and promenades, twelve proscenium boxes, fourteen elegant dressing-rooms, six wide exits on all sides of the auditorium, with comfortable seats for 2,000 people, and all the most modern and perfect stage appointments and improvements

Managers of first-class combinations only, address as above.

CARLL'S OPERA HOUSE,

NEW HAVEN, CONN.,

will be completed Sept. 20, 1880. Contains all modern improvements.

SEATING CAPACITY, 2,500.

Sixty Rooms, Opera Chairs throughout, twenty Exits, situated directly opposite Yale College and the public park. Prefer to pay a stipulated price. Will share or rent. First-class attractions only admitted.

Address P. R. CARLL,
Or CHAS. R. GARDINER,
12 Union Square, New York.

A CLEAN SWEEP!

America's old favorites,

MESSRS.

Baker & Farron,

have now played in all the leading cities of the old and new world, and everywhere met with

A GRAND TRIUMPH.

Will return to America in December for a short tour, and return to England for 1881 in April, 1881.

Address all business communications until Dec 1, to JOHN R. ROGERS,
449 Strand, London, American Exchange.

Van Wyck Academy of Music

NORFOLK, VIRGINIA.

This magnificent new building will be finished about the 1st of September, 1880. Five exits, all modern improvements. Seating capacity, 1,250. H. D. VAN WYCK,
Sole Proprietor and Manager.

Sink's Opera House,

ROME, N. Y.

A. J. SINK.....Proprietor.

Rent per night $35. Only first-class companies played on per cent.

S. W. SINK..... Bill Poster.

Miss Ada Dyas.

LEDGEWOOD,

NORWALK, CONN.

Miss Rose Coghlan.

WALLACK'S THEATRE,

Season 1880-81.

Address NEW YORK MIRROR.

RICHARD FOOTE,

TRAGEDIAN,

Dramatic Instruction to Ladies and Gentlemen. Public and Parlor Readings given.

333 WEST 23D STREET,
NEW YORK, N. Y.

Bartley Campbell's Plays

ANOTHER SUCCESS!

FRANK MAYO

the favorite actor, in

BARTLEY CAMPBELL'S

Van, the Virginian.

Mr. Campbell, whether in dealing with rough mining life as in My Partner, or in picturing refined society as in The Galley Slave, or treating the tender domestic side of life in The Virginian, is equally happy. By right of success Bartley Campbell is the first American playwright.—Cincinnati Commercial, Sept. 14.

The Galley Slave.

Everywhere playing to large and enthusiastic houses.—Chestnut Street Opera House, Philadelphia, Oct. 4.

My Partner,

With ALDRICH & PARSLOE, has just concluded an engagement of extraordinary success at the Globe Theatre, Boston.

Matrimony.

Mr. Campbell's latest creation will be brought out at the Chestnut Street Theatre, Philadelphia, Oct. 4, with a cast of remarkable brilliancy.

Address all communications to

JOHN M. BURKE,
Room 3. 822 Broadway.

EUGENE BREHM,

NO. 10 UNION SQUARE.

RESORT OF THE

DRAMATIC PROFESSION.

THE

KIRALFY BROS.'

SPECTACULAR SEASON OF 1880-81,

Opened with a furore and an ovation at

NIBLO'S GARDEN THEATRE,

MONDAY EVENING, AUG. 30.

SUCCESSFUL REVIVAL OF KIRALFY BROS.' REMODELED AND RENOWNED SPECTACLE,

Around the World IN EIGHTY DAYS,

SCORING A TRIUMPH IN EVERY FEATURE ON ITS FIRST NIGHT.

All the novel details of scenery, ballet, costume, stage grouping and dramatic situation received with decided marks of approbation.

DECLARED THE BEST SPECTACULAR PIECE EVER PRESENTED.

OPINIONS OF THE PRESS.

It ended in an ovation to the Kiralfys'. As now produced, it is possibly the grandest spectacular combination ever given in this city.—HERALD.

The Kiralfy's have admirably succeeded, and their play is better mounted and more satisfactorily produced than ever before.—STAR.

The present performance surpasses in beauty all others. Its costumes charm and astonish the eye, and its ballets are the poetry of motion.—SUN.

The audience had an opportunity, in act second, to discover that the Kiralfys have not lost the art of making spectacular plays pleasing without being offensive to the most fastidious persons. The finale of the second act was naturally followed by tumults of applause which the scene richly deserved.—TIMES.

The Arabian Nights of Niblo's Theatre have again begun with the revival of the Kiralfys' Around the World. It proved resplendent to the fullest measure of "barbaric wealth and gold." The Porcelain Palace is a picture of really lovely delicacy. The scenic part is radiant, and the accessories are of the best kind.—TRIBUNE.

The same play has been done at Niblo's before, but never so well as now. Throughout the performance the applause was very liberal, and it was deserved.—TRUTH.

The Kiralfy Brothers opened their season at Niblo's with Around the World. The first march and ballet is undoubtedly one of the most beautiful and striking arrangements ever produced. The effect is exceedingly rich and there is no touch of gaudiness.—WORLD

$72 a week $12 a day at home easily made Costly Outfit free. Address TRUE & CO., Augusta, Maine.

Edwin Booth.

ABROAD.

Letters may be addressed care NEW YORK MIRROR.

Denman Thompson

AS JOSHUA WHITCOMB.

J. M. HILL,
Permanent address
Clark and Madison Streets, Chicago, Ill.

Fanny Davenport

—AS—

AN AMERICAN GIRL,

—BY—

ANNA DICKINSON.

SEPT. 20, 1880.

Haverly's Fifth Avenue Theatre.

Miss Marion Booth.

DECIDED SUCCESS

Of the Beautiful and Talented young English Actress,

MISS AGNES LEONARD,

SUPPORTED BY

FRANK M. CHAPMAN'S

Superior Dramatic Company, composed of the following prominent artists:

Mr. Frank Weston,	Mr. G. T. Ulmer,
Mr. Edwin Varrey,	Mrs. J. W. Brutone,
Mr. C. T. Nichols,	Miss Lizzie M. Ulmer,
Mr. Chas. J. Fyffe,	Mr. W. H. Hamilton,
Mr. Ralph Delmore,	Mr. E. C. Coyle; and
Mr. OLIVER WREN,	Mr. J. W. TUTTLE,

In the Original Romantic Drama, in 4 acts, by W. E. FITZHENRY, entitled

WOMAN'S FAITH.

FRANK W. CHAPMAN.....Sole Manager
F. W. WOOLCOTT.....Business Manager

JOHN T. HINDS

IN

The Shaughaun;

OR,

The Groves of Blarney.

Address this Office.

"As exhilarating as a breath of mountain air, As sparkling as champagne!"

WM. C. MITCHELL'S Pleasure Party

In the Romantic and Musical Comedy,

OUR GOBLINS

OR, FUN ON THE RHINE.

Also the new and original musical extravaganza in two acts,

OUR GOBLINS AT HOME.

Both written by the well-known comedian and author, MR. WILLIAM GILL.

With the latter play is incorporated the piece of Emotional Insanity, in three scenes and twenty-eight and a quarter Tableaux, entitled

The Bold, Bad Man of Hoboken;

or, The Gypsy, the Tar, the Orphan and the Mysterious Indian.

Music arranged and much of it composed by MR. FREDERICK PERKINS, Musical Director of Our Goblins.

Just concluded a most successful season of two weeks at the CHESTNUT STREET THEATRE, PHILADELPHIA.

The New York Triumph Endorsed by the Quaker City.

"The greatest hit of the season."—N. Y. HERALD, June 15.

"The burlesque has the merit of being pure in intention, full of action, original in construction, and overflowing with perpetual merriment."—PHILA. ITEM, Sept. 5.

W. C. MITCHELL,
Proprietor and Manager.
Permanent address, Sinclair House,
Eighth street and Broadway, New York.
J. K. BURKE, Business Agent.

SEASON OF 1880-81.

THE RIVE-KING

Grand Concerts.

FRANK H. KING, - - - - - - - Manager.

A COMPLETE ENSEMBLE OF LYRIC STARS.

SIGNORA LAURA BELLINI,

PRIMA-DONNA SOPRANO—Her First Appearance in America. Past Eight Years in Italy.

MISS EMMA E. MABELLA,

CONTRALTO—Her First Appearance.

MR. GEORGE H. BRODERICK,

BASSO CANTANTE—From "Her Majesty's Opera," London, and New York.

MR. FERDINAND DULCKEN,

THE CELEBRATED COMPOSER AND PIANIST, MUSICAL DIRECTOR.

HERR REINHARD RICHTER,

VIOLIN VIRTUOSO—Concert-Meister "Imperial Opera" St. Petersburg. His First appearance in America, And

MADAME JULIA RIVE-KING,

America's Great Pianist.

Managers desiring dates will please address,

FRANK H. KING, Steinway Hall, N. Y.

1880. SECOND SEASON. 1881.

THE

Annie Ward Tiffany Combination

in ELLIOTT DAWN'S successful comedy-drama,

PREJUDICE.

Also her great success, the

CHILD STEALER,

Windsor Theatre, New York, September 6.

CHARLES H. GREENE } Managers.
ELLIOTT DAWN }
MAX ZOELLNER.....Business Agent.

THE LATEST AND GREATEST COMEDY SUCCESS!

J. B. POLK

—AS—

CHRISTOPHER COLUMBUS GALL

—IN—

A GENTLEMAN FROM NEVADA

J. B. POND, - - Sole Manager.

Address all communications to
Major J. B. POND, EVERETT HOUSE, NEW YORK

Miss ANNIE GRAHAM,

IN THE

UPPER CRUST.

For dates, etc., address

FRANK L. GARDNER, Manager,
Care N. Y. MIRROR.

A MAGNIFICENT

WARDROBE.

FOR SALE.—A Juvenile man's wardrobe made to order in Paris, France. Eighteen dresses, square-cuts, shapes, etc., etc.
Apply to J. J. SPIES,
Mirror Building, 12 Union Square.

NOVELTY THEATRE.

BROOKLYN, E. D.

NEW YORK.

THEALL & WILLIAMS,

MANAGERS.

ADDRESS ALL COMMUNICATIONS AS ABOVE.

WARNING.

Managers of theatres and halls are hereby warned not to permit J. H. Huntley to produce a stolen copy of the Galley Slave. If they do I will proceed against them under the copyright act. BARTLEY CAMPBELL.

1880. SEASON 1881.

THE HOLMANS'

SPECTACULAR

OPERA COMBINATION,

PRODUCING THE

ENCHANTRESS

AND

SATANELLA.

TWO GRAND SPECTACULAR OPERAS.

Complete in every detail. Carrying five gorgeous newly-painted scenes. New dresses. New properties. Full, strong company. Specialty artists, etc.
Address C. R. GARDINER,
12 Union Square, N. Y.

1880. 1881.

MINNIE PALMER'S

GAIETY COMPANY

will open the coming season at

SINN'S PARK THEATRE, BROOKLYN, Sept 6.

MINNIE PALMER, WILLIAM J. SCANLAN and first-class company of Comedians and Vocalists.

REPERTOIRE:

MINNIE PALMER'S BOARDING-SCHOOL, and an original musical comedietta in three acts, by ARCHIBALD GUNTER, entitled,

A DIME NOVEL.

H. A. D'ARCY, Business Manager.

TIME ALL FILLED TO MARCH.

HARRY W. PECK, Advance Agent.

AN OPEN LETTER

FROM

ADAM FOREPAUGH

TO

P. T. BARNUM,

WHEREIN MR. BARNUM IS CALLED TO ACCOUNT FOR STATEMENTS MADE TO A NEW YORK SUN REPORTER.

COLDWATER, Mich., Sept. 21, 1880.

Hon. P. T. BARNUM:

Some kind friend has done me the favor to mail me a copy of the New York Sun of Sept. 5, containing a romance headed "Barnum's New Departure. After perusing the same I must exclaim with Shakespeare in The Tempest:

"Your tale would cure deafness."

In the falseness of its statements it out-Gulliver Gulliver, and is well worthy of the author (?) of Lion Jack and the Autobiography of P. T. B. Perhaps for the reason that you have so long been permitted to weave fairy tales for the press, you have become emboldened to relate the gutta-percha yarn which you poured into the ear of the credulous reporter.

1. Your "Only Greatest, etc.," is not "The Largest on Earth." Forepaugh's Aggregation IS A LARGER AND MORE VALUABLE SHOW PROPERTY, while yours and company is made up of the WRECKS OF OLD SHOWS.

2. Your statement that no show prior to 1871 cost over $500 a day to run is false. Forepaugh's Aggregation before that time cost $1,000 a day and over to run.

3. There are not now forty circuses traveling in this country, a statement which shows how lamentably ignorant you are of a business in which you profess to be an adept, and are in fact only a speculator. The number is not half of forty all told, both great and small.

4. Your statement that the shows now traveling do not have an average daily expense of $400 is ridiculously false. W. C. Coup, John Robinson, Burr Robbins, Batcheller & Doris, W. W. Cole, Van Amburg & Co., and Sells Bros.' expenses run from a half more than the above figure to double and over $400.

5. The expense of you and your company's show does not reach $3,500 a day. The statement is the veriest bosh. You and company are well pleased to have $3,500 receipts, and even a much less figure is acceptable.

5. What other shows are you supplying with animals?

6. Your new winter quarters are admirably situated—in an old cemetery. Permit me to suggest several monuments:

To the memory of Chauncey Jerome, of the Jerome Clock Company, who died in poverty and obscurity.

To the memory of that monstrosity, Barnum's Museum, which thrived in its day and and generation because it was the single place of amusement in New York that the women of the town could visit unaccompanied by a male escort.

The defunct Hippodrome, which depleted the pockets of your partners—Coup, Burnell, Hurd and Costello.

And a lofty marble to the lost fortunes of Howes & Castello, P. A. Older and J. O'Brien, who used your name and were thereby brought to ruin.

7. Your employes are no better or worse than those employed by any other manager, except as association with an institution bearing your name may prove contaminating. How much you are superior to other managers in morality or temperance, I leave others to decide; but I do assert that yours and company's is the ONLY ONE IN THE COUNTRY THAT CARRIES A JUG IN THE TICKET WAGON.

8. Now for your two grandest fibs, and I will have done. The capital invested in your and company's show is not one million of dollars. The capital in your late part purchase, the London Show, is not three-quarters of a million. To give credence to these statements you boast of your wealth. I, too, have an abundance of capital and a large surplus invested in real estate, and have ALWAYS PAID ONE HUNDRED CENTS ON A DOLLAR. I have never compromised my credit by buying up my paper for a few cents on the dollar. The London is an old, worn-out show, brought to this country years ago, and, alas, has brought ruin and disaster to more than one of its owners. Its last sale price, to Cooper & Bailey, was **$23,000.** And the mere remnant of a show added to it, returned from Australia and South America, was almost valueless. Now, while both you and your companies' shows are old second-hand property, mine, on the contrary, was built to order, and stands today with its outfit and mammoth menagerie THE LARGEST SHOW IN THE WORLD, costing me, to perfect it and increase it to its present size, fully ONE MILLION DOLLARS. And, best of all, it is all paid for and it is all mine. I have paid one firm more for animals than you and all your partners have invested in wild beasts in all their lives. If you think you have the largest show you can have an opportunity to substantiate your statement by backing it up. You have been so long allowed to run riot in your statements of pen and tongue that this epistle may cause you some surprise. But I propose hereafter to prick all the bubbles you blow and show to the public that you are not the owner or part owner of the "Greatest Show on Earth." Pardon me if in this blunt epistle I have called things by their proper names. Perhaps I should excuse your rash statements on the ground that you

"Like one
Who having, unto truth, by telling of it,
Made such a sinner of his memory,
To credit his own lies."

P. T., your "sands of life are fast running out." Joyce Heath and the Woolly Horse are beckoning you "over there," but while you linger let me beg of you, let me implore

"O, while you live, tell truth and shame the devil."

There are some other statements in the interview which perhaps might be worthy of analyzing, but this will suffice for the present. In glancing over the column and a half of yarn-spinning I can but recall the lines of Congreve:

"Ferdinand Mendez Pinto was but a type of thee,
Thou liar of the first magnitude."

ADAM FOREPAUGH,

Sole Proprietor (has no partners) Forepaugh's Aggregation, the Largest Circus and Menagerie in the World.

UNQUALIFIED SUCCESS

OF

MR. GEORGE HOLLAND

AND

OUR GENTLEMEN FRIENDS

AT THE

STANDARD THEATRE, NEW YORK.

ROUTE:

Stamford, Conn.	August	30
Bridgeport, "	"	31
Ansonia, "	Sept.	1
Meriden, "	"	2
New Britain, "	"	3
New Haven, "	"	4
Waterbury, "	"	6
Hartford, "	"	7
Holyoke, Mass.	"	8

Important.

When you visit or leave New York City save baggage expressage and carriage hire, and stop at the Grand Union Hotel, nearly opposite Grand Central Depot. 350 elegant rooms reduced to $1 and upward per day, European plan. Elevator. Restaurant supplied with the best. Horse cars, stages and Elevated railroad to all depots. Families can live better for less money at Grand Union Hotel than any other first-class hotel in the city. Be careful and see that Grand Union is on the sign before you enter.

MR. H. B. HAPGOOD

Takes great pleasure in announcing to the public that he has secured for the season of

1880——1881

THE BEAUTIFUL AND TALENTED YOUNG ACTRESS

MISS EUNICE GOODRICH,

IN HER POWERFUL DRAMA (from the French) ENTITLED

ZIZI;

Or, The Cripple's Love.

An emotional drama of the highest order interspersed with sparkling comedy, which will be presented with a wealth of new and beautiful scenery and elegant wardrobe. Also a carefully selected company of METROPOLITAN ARTISTS.

The advent of the comedy will be heralded by a grand display of MAGNIFICENT PRINTING, LITHOGRAPHS, PHOTOGRAPHS AND HANGERS.

Season will commence Oct. 18. Managers wishing a first-class attraction, address,

WILLIAM POTTLE, Jr., Proprietor. H. B. HAPGOOD, Manager, care Union-place Hotel, New York.

SEASON OF 1880 AND '81,

THE BEAUTIFUL AND TALENTED YOUNG ENGLISH ACTRESS,

MISS AGNES LEONARD,

supported by a powerful company, composed of the following prominent and popular artists:

MR. FRANK WESTON, MR. EDWIN VARREY, MR. C. T. NICHOLS, MR. CHARLES J. FYFFE, MR. RALPH DELMORE, MR. OLIVER WREN, MR G. T. ULMER, MRS. J. W. BRUTONE, MISS LIZZIE MAY ULMER, MR W. H. HAMILTON, MR. E. C. COYLE AND MR. J. TUTTLE,

in the original Romantic Drama, in four acts, entitled

WOMAN'S FAITH; OR, OREGONIAN LIFE IN '55,

by WALTER E. FITZHENRY, Esq. The drama is very strong and interesting, replete with Beautiful Scenery, Charming Music (by H. Tissington), and Effective Situations, with a well-defined plot and strong characters.

N. B.—Mr. Frank M. Chapman, formerly business manager for Mr. Augustin Daly's Fifth avenue Company, Miss Fanny Davenport and Miss Mary Anderson, and at present manager for Miss Agnes Leonard, assures managers and the public throughout the United States that no labor nor expense will be spared to make MISS AGNES LEONARD AND COMPANY one of the best and most successful organizations of the season. Most attractive Lithographs and Printing, entirely new and original, of latest designs. Address FRANK M. CHAPMAN, Sol Manager and Proprietor; E. W. WOOLCOTT, Business Manager, or Dramatic Agents.

TONY PASTOR'S NEW COMPANY.

THE BEST THE WORLD CONTAINS.

Returning Eastward and Repeating its Successes.

AT LOUISVILLE, KY., TWO TREMENDOUS CROWDS.

At Indianapolis, Indiana, and Columbus, Ohio, Hundreds Were Turned Away.

THE GRAND ENTRY INTO NEW YORK TAKES PLACE

MONDAY, SEPT. 27,

AT GRAND OPERA HOUSE,

On which occasion the public favorite

MISS ELLA WESNER,

WILL MAKE HER FIRST APPEARANCE SINCE HER RETURN FROM EUROPE

TONY PASTOR AND ALL HIS GREAT COMPANY.

In Rehearsal, a New Comic Play, entitled

PASTOR'S EVENING PARTY,

Especially written for this Company by JAMES BARNES, Esq.

H. S. SANDERSON, Manager. JOHN A. DINGESS, Business Agent.

Aberle's Mammoth Minstrels.

EN ROUTE FOR THE SEASON.

FIFTY ARTISTS all Magnificently Uniformed.

A GRAND OVATION EVERYWHERE THROUGH THE EAST.

THE FINEST AND LARGEST COMPANY ON THE ROAD,

JAS. V. CRAVEN. Business Manager. JOS. L. McDONALD, Advance Agent.

ELLSWORTH,

VAN BEUREN

& SMITH,

NEW YORK CITY,

BILL POSTERS,

DISTRIBUTORS

AND

General Advertisers.

CONTRACTING AGENTS

FOR THE

UNITED STATES AND

CANADAS.

OFFICE,

No. 26 ROSE ST.

BRANCHES,

162 East 126th Street,

AND

513 1-2 Seventh Avenue.

MADAME P. A. SMITH,

THEATRICAL DRESSMAKER.

MODES DE PARIS.

117 WEST TWENTY-EIGHTH STREET, N. Y.

The dresses worn by Adele Belgarde at Haverly's were designed by Mme. Smith.

All the latest Parisian Fashions received at our establishment as soon as issued in Paris.

Actresses will find it to their advantage to give me a call.

VAN NESS HOUSE, BURLINGTON, VERMONT. The finest in Northern Vermont. Liberal arrangements with Dramatic and Musical Organizations. P. C. DARBER, O. B. FERGUSON, Proprietors.

$66 a week in your own town. Terms and $5 outfit free. Address H. HALLETT & Co., Portland, Maine.

COMMENCING NOV. 1.

A. M. PALMER'S

UNION SQUARE THEATRE

COMBINATION

in their most pronounced success of last season,

A FALSE FRIEND.

ALL THE ORIGINAL COSTUMES

and a great cast selected and rehearsed under the immediate direction of Manager A. M. Palmer.

TIME ALL FILLED TO MARCH 14.

Managers wanting this powerful attraction after that date, apply to

C. R. GARDINER, 12 Union Square.

MR. NEIL BURGESS,

in his original creation of

Widow Bedott,

Supported by his own company with

MR. GEORGE STODDART

—AS:—

ELDER SHADRACH SNIFFLES.

GEO. STODDART.....Manager.

Address C. R. GARDINER, 12 Union Square.

NEW YORK AQUARIUM,

Cor. 35th STREET and BROADWAY.

Under new management, the Opera House, newly constructed and elegantly decorated, opens on

MONDAY, OCTOBER 4, 1880,

With an entirely NEW COMPANY and NEW PIECE,

THE

Frolicsome Oysters

(In a Stew),

being the thrilling adventures of

THE WHIPPLE FAMILY,

on board of

THE SUSAN JANE.

The Company:

MISS MARIE GURNEY, Prima-Donna Soprano.
MISS THERESA NEWCOMB, Prima-Donna Contralto.
MISS LILLIE DE GREY, Soubrette.
MR. WILLIAM H. NEWBOROUGH, Tenor.
SIG. LOUIS LENCIONI, Buffo Baritone.
MR. JOHN H. BURNETTE and MR. SYDNEY SMITH, Comedians.

Manager.....Mr. H. WAYNE ELLIS
Stage Manager.....Mr. SYDNEY SMITH
Prop'rs of Aquarium...Mr. C. REICHE & BROS.

In preparation, a 3-act Comic Opera, entitled THE ROARERS, to follow.

HAVERLY'S WIDOW BEDOTT.

J. H. HAVERLY, Proprietor. - - C. E. BLANCHETT, Manager.

The Great Success that has so Universally Attended Every Presentation of Mr. D. R. LOCKE'S (Petroleum V. Nasby's) Farcical Comedy,

WIDOW BEDOTT,

Insures the management of a continued appreciation; and in order to more fully give vent to the Author's ideas, and introduce

NEW SCENES AND A MORE VARIED ENTERTAINMENT,

Mr. HAVERLY with pleasure announces that he has selected THE STRONGEST ensemble of ACTORS that were attainable to support the Popular Comedian,

MR. C. B. BISHOP, AS THE INDOMITABLE WIDOW.

The Amusement public, as well as the many friends of this accomplished actor and thorough artist, will hail with delight his return to the Eastern Stage, after an absence of Three Years in an uninterrupted engagement in San Francisco.

SPECIAL TO MANAGERS AND HALL AGENTS: ALL DATES BOOKED FOR

HAVERLY'S WIDOW BEDOTT COMPANY

WILL BE FILLED.

D. R. LOCKE (Petroleum V. Nasby), Representative. FRANK W. PAUL, General Agent.

Overwhelming Success!
Crowded Houses!

EMMA ABBOTT
GRAND ENGLISH OPERA COMPANY.

The most popular and successful Operatic Organization in America, now playing at the

GRAND OPERA HOUSE, CHICAGO,

To the Utmost Capacity of the house, and

HUNDREDS TURNED AWAY NIGHTLY.

The best company, largest and most attractive repertoire. One line of Unbroken Triumphs everywhere. Great hit of Signor BRIGNOLI. Unbounded success of JULIE ROSEWALD. Grand triumph of ZELDA SEGUIN and WILLIAM CASTLE in Carmen.

POPULAR ARTISTS ENGAGED:

EMMA ABBOTT, JULIE ROSENWALD, ZELDA SEGUIN, PAULINE MAUREL, WILLIAM CASTLE, A. E. STODDARD, LITHGOW JAMES, ARTHUR TAMS, SEVERO STRINI.

Grand Chorus and Orchestra,

UNDER THE DIRECTION OF

SIGNOR TOMASI.

ROUTE: St. Louis, Galveston, New Orleans, Mobile, Memphis, Cincinnati, Louisville Philadelphia, New York and Boston.

WETHERELL & PRATT, Sole Proprietors and Managers.

Wanted! Wanted!! Wanted!!!

FIRST-CLASS COMBINATIONS FOR THE

COLISEUM OPERA HOUSE, CINCINNATI, OHIO.

THE LARGEST FIRST-CLASS THEATRE ACROSS THE RHINE.

Dress Circle and Parquet furnished with fifteen hundred opera chairs. Spacious Horse-shoe Gallery will seat one thousand. Standing room five hundred.

ADDRESS, J. S. EDWARDS, 64 East 14th St., New York.

Care J. ALEXANDER BROWN, Dramatic Agent.

WANTED—A STRONG COMBINATION FOR THE OPENING.

1880—THE TALENTED YOUNG TRAGEDIAN—1881.

FREDERICK PAULDING,

who last year received the highest encomiums of the Press for his masterly impersonations of Shakespearean and other legitimate roles, has just

COMPLETED HIS SECOND BRILLIANT NEW YORK ENGAGEMENT AT THE UNION SQUARE THEATRE and received an

ENDORSEMENT BY THE NEW YORK PRESS

that stamps him the "LEADING YOUNG TRAGEDIAN" of the age.

NEWSPAPER NOTICES.

He has achieved an encouraging success in one of the most difficult of roles.—N. Y. EXPRESS.

He grew to the exigencies of his position until his triumph was grand.—N. Y. WORLD.

Quite lost himself in the character, and as a consequence carried away his audience.—GRAPHIC.

He is a person of most decided genius. He is destined to occupy the first rank on the stage.—N. Y. MIRROR.

A young man of keen intelligence, quick, unerring emotions, and a large amount of histrionic talent.—STAR.

That he successfully met the expectation of the audience was proven by the frequent bursts of applause he received.—TELEGRAM.

He is young and very good-looking. He is a decided success.—SPIRIT OF THE TIMES.

He has justified the good opinion formed of his ability on the first night of his appearance.—HERALD.

Open for Special Engagements in New York and Vicinity.

Repertoire:

HAMLET, FOOL'S REVENGE, ROMEO AND JULIET, LADY OF LYONS, MERCHANT OF VENICE, WIFE'S SECRET, BAR SINISTER, MACBETH, IAGO, ORLANDO LUDOVICI.

Address all business communications,

C. R. GARDINER, 12 Union Square.

MANAGERS AND AGENTS!

Your attention is called to the

Chicago and Alton

RAILROAD,

The New Short Line between

CHICAGO, ST. LOUIS AND KANSAS CITY,

and Splendid Show Towns along the Line.

For particulars address,

JAMES CHARLTON,
General Passenger Agent,
Chicago, Ill.

W. E. HOYT,
338 Broadway, New York.

GREAT

SOUTHERN MAIL

AND KENNESAW ROUTE.

G. M. HUNTINGTON,
General Eastern Passenger Agent,
303 Broadway, N. Y.

J. C. ANDREWS,
General Southern Agent,
Cor. Camp and Common streets, N. Orleans.

B. W. WRENN,
Atlanta, Ga.

"WHEN, IN THE COURSE OF HUMAN EVENTS,"

Theatrical, Opera and other companies of artists travel professionally, money first, convenience and comfort next, are the objects sought. To make money it is necessary to visit the largest and best business centres and pleasure resorts; to have the others, travel by the best built and equipped road which traverses the best country, and unites all such places as are worth anything in this line.

THE CHICAGO, MILWAUKEE AND ST. PAUL RAILWAY

Fills the above bill in every particular, traversing the whole heart of the great Northwest by its various lines.

The only Northwestern line running its own sleeping-cars, which are the equals of the best. Its parlor-cars between Chicago and Milwaukee are the best in the world, and its whole equipment of the best quality and track perfect. Rates as liberal as any other Northwestern line. To secure all these advantages, apply to TIM E. CHANDLER, 63 Clark street, Chicago, Ill; I. A. SMITH, 363 Broadway, New York; J. R. HIXSON, 306 Washington street, Boston, or A. V. H. CARPENTER, General Passenger Agent, Milwaukee, Wis. Chicago Depot, corner Canal and West Madison streets, in the heart of the city.

BOBBY AND DANNY DALY.

Juvenile Comedians.

LEADING CHARACTERS AND SPECIALTIES,

WITH

CORINNE OPERA CO. 1880-81.

---

338 AND 340 **Bloom's** BOWERY, NEW YORK.

Theatrical Headquarters in America.

FURNISH EVERYTHING PERTAINING TO

STAGE WEAR,

EVEN IN THE VERY SMALLEST DETAILS.

COSTUMES FOR MALES OR FEMALES

MADE UP IN THE MOST CORRECT STYLES.

Our mammoth collection of antique and modern costume plates is the only one of its kind in the country. We import direct, and have the largest assortment of SATINS, SILKS, VELVETS, PLUSHES, GOLD AND SILVER LACES, JEWELS, GOLD AND SILVER ARMOR CLOTHS, ILLUMINATED GAUZES AND SPANGLED TARLETANS.

WE ARE SELLING ALL THESE GOODS LOWER THAN ANY OTHER HOUSE.

To prove this we will quote a few prices below:	A PAIR.	PER DOZ.
Cotton Tights, Flesh Color, heavy	$1.29	
Cotton Shirts, Flesh Color, heavy	1.29	
Cotton Tights, White, heavy	1.29	
Cotton Shirts, White Color, heavy	1.29	
Super, Stout Flesh Cotton English Tights	$1.60	
Super. Stout Flesh Cotton English Shirts	1.60	
Superfine Flesh Cotton English Tights	1.75	
Superfine Flesh Cotton English Shirts	1.75	
English Lisle Tights, Flesh Color	3 25	
French Lisle Tights, Pink Shade	3.75	
English Worsted Tights (all colors) in fine or heavy grade	3.00	
Black Worsted Tights	2.50 and up.	
Worsted Knee Tights	2.50	
Spun Silk Tights, Flesh Color	4.50	
Pure Silk Tights (English stock)	8 and 9.00	
Pure Silk Tights, Italian XX	10.00	

Our well-known Perforated Tights, all shades	$15 00
Spun Silk Hose	1.85
Spun Silk Opera Hose	2.50
French Spun Silk Opera Hose (32 inch long)	3.50
Pure Silk Opera Hose (32 inch long)	7.00
Pure Silk Opera Hose (32 inch long) extra heavy	8 00
Opera vests	65cts., 75cts. and 1.00
Colored Cotton Trunks	.50
English Worsted Trunks	1.50
Satin and Velvet Trunks	3.00 and up.
Our symmetricals are gaining more fame than ever, and we are still selling the same, viz:	
Calf Pads	$3.50
Calf and Thigh Pads	8 00
Calf-padded Tights	6.00
Thigh-padded Tights	6.00
Padded Shirts with Sleeves	8 00
Canvas Slippers (all sizes)	.75
French Spangles	1.50 a lb

THE JERSEY,

The latest novelty in Silk or Worsted, all fashionable shades, on hand or made to order. Our Illustrated Catalogues and Price List sent free on application.

BLOOMS, 338 and 340 Bowery, N. Y.

AN ASSURED SUCCESS!

PEALS OF LAUGHTER AND REPEATED ENCORES NIGHTLY GREET

SOL SMITH RUSSELL

—AS—

TOM DILLOWAY,

IN J. E. BROWN'S SUCCESSFUL AMERICAN COMEDY,

EDGEWOOD FOLKS.

Edgewood Folks and Sol. Smith Russell are the talk of the town. The play has made a positive hit, which is evinced by the large audiences which attend the Park Theatre nightly.—*Graphic.*

FRED G. BERGER.....Manager.
W. W. FOWLER.....Business Agent.

The Harrisons in Photos.

BY B. E. WOOLF.

Hooley's Theatre, Chicago, August 23, week; Grand Opera House, Cincinnati, 30th, week Olympic Theatre, St. Louis, Sept. 6, week. For time and terms please address,

MARTIN W. HANLEY, Manager.